

# Introduction, Goals & Staffing

Monday, June 12, 2017 1:08 PM

## Introduction

This plan outlines the framework for implementing a program to select, catalog, digitize, and provide access to the Robert W. Woodruff Library's unique resources. The Atlanta University Center's (AUC) Robert W. Woodruff Library (RWWL) has over eight years of experience in developing digital programs and services. These programs expand access to primary resource collections and preserve digital collections through use of traditional and emerging technologies that adhere to professional standards. Building digital collections of enduring value that expand access to resources in all formats to ensure their ongoing accessibility is central to the Library's digitization program. In support of the Library's strategic plan, digital collections enrich the learning, teaching and research needs of the Atlanta University Center and the broader scholarly community. Resources are drawn from the RWWL collections and, in particular, collections from the Archives Research Center (ARC). Collections from the holdings of the ARC are selected based on their long term scholarly value, compliance with copyright laws, and library policies with the overarching goal of broadening access.

**This manual follows best practices from the [Metadata Manual](#) -- please refer to it for metadata questions.**

## Goals

The Library's Digital Services Department (DSD) and the ARC collaborate on digital projects that broaden access to scholarly resources that may otherwise be unavailable for wide use. Projects are selected that highlight the Library's resources by digitizing unique special collections and archival holdings, as well as those that have wide appeal and benefit to the AUC primary user community and the scholarly community at large. The library is committed to providing online access to resources in a variety of digital formats including both digitized materials and born-digital resources.

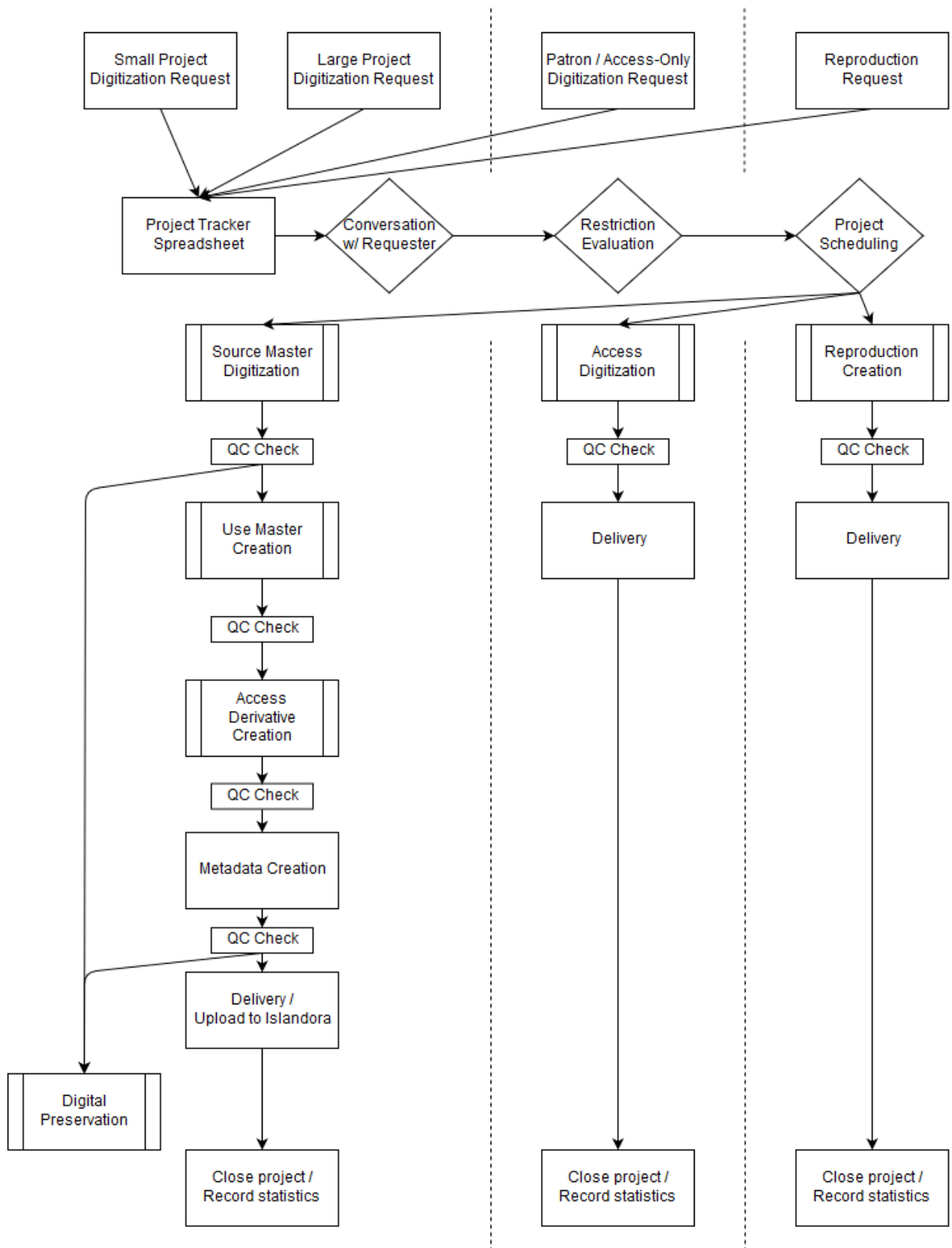
## Staffing

Digitization activities are coordinated by the Library's Digital Services Department (DSD). DSD staff work closely with staff of the ARC to identify and select collections for digitization based on criteria such as research value, upcoming public programs and exhibits, as well as demonstrated and potential use. Most of the digitization is coordinated by the Digital Initiatives Librarian and performed by the Library Technical Assistant and student assistants. Larger projects, or those with formats that cannot be digitized with existing equipment, may be outsourced to a vendor.

# General Workflow and Guidelines

Wednesday, January 30, 2019 10:55 AM

[DigiLab General Workflow](#)



- Requester fills out a [Project Request Form](#).
- Cliff or Alex adds the project to the [Project Tracker Spreadsheet](#).
- As needed, a conversation happens between Cliff, Alex, and Requester about special needs,

- collection restrictions, copyright restrictions, size, scope, and deadlines.
- Project is scheduled with estimated begin and ending dates for work.
  - Project is tracked using the appropriate [tracker spreadsheet\(s\)](#):
    - A/V Tracker,
    - Bookeye Tracker,
    - Flatbed Tracker,
    - Photography Tracker,
    - Print Reproduction Tracker,
    - Sheetfeed Tracker
  - For Small and Large digitization projects, the normal workflow is used to create:
    - source master files (2D: color bar, no image manipulation, full size TIFF),
    - use master files (2D: edited, full size JPEG),
    - access derivatives (2D: edited, smaller size JPEG), and
    - metadata (with quality control checks after each step).
    - Access files and metadata are used for delivery and upload to Islandora.
    - Source files and metadata are used for the [digital preservation](#) workflow.
  - For Patron / Access-Only digitization projects, access level scans are created, checked for quality, and delivered.
  - For Reproduction projects, reproductions are created, checked for quality, and delivered.
- Migrate to DARK: Source master files, PDF/a files, a CSV copy of the metadata, and any technical metadata (XML) is moved to the DARK drive.
- Project is closed: Notes are recorded in spreadsheets, technical metadata is saved, Bookeye objects are deleted and purged, calendar reminders are set up to delete access-only copies
- Statistics are recorded.

# Preliminary Instructions & Warnings

Tuesday, October 10, 2017 8:34 AM

- Archival materials are **unique** - they cannot be replaced.
- Carefully preparing material before it is digitized helps to **prevent damage** to collections during the digitization process.
- Modern archival process, which includes digitization, focuses on **preserving** and **providing access** to archival material.
- Part of that preservation includes preserving the **arrangement** of materials -- the way in which they are organized. This tells researchers about the donor's thought processes when the donor gathered and organized the materials.
- **Damage to collections is grounds for disciplinary action.** Potential damage includes:
  - *Physical damage to archival materials:* Accidental ripping, tearing, or breaking of materials. Extreme care should be taken when handling materials to avoid physical damage. **SEE :** **Handling Guidelines under [Preservation](#)**
  - *Changing the order of materials.* Putting items back out-of-order is damage to the collection's arrangement. Carelessly moving items in the digitization process risks putting items back out-of-order in a folder, or folders out-of-order in a box.
  - *Separating an item from its collection.* This is damage to the collection's arrangement, and risks loss of collection material. Keep all items with their folder, and all folders with their box. If an item must be removed, use a separation sheet.
    - If material needs to be moved from a collection (either temporarily or permanently), fill out a [Separation Sheet](#) and place it where the material is pulled from. Paperclip a photocopy of the front of the material with the separation sheet to help identify it.
    - This helps direct users and staff members that an item is separated from the collection.
    - Separation Sheets should only be printed on Permalife Bond paper, which will not damage surrounding material in case of a disaster.
- **Keep materials stored** in their sleeves, folders and boxes when not actively in use -- these protective coverings prevent the items from coming into contact with gasses, light and chemicals that degrade them.
- **Return materials to archival storage** rooms as soon as they are no longer being actively used. Materials are stored in a cold, dry climate to help prevent them from degrading over time.

# Project Request Forms (Google)

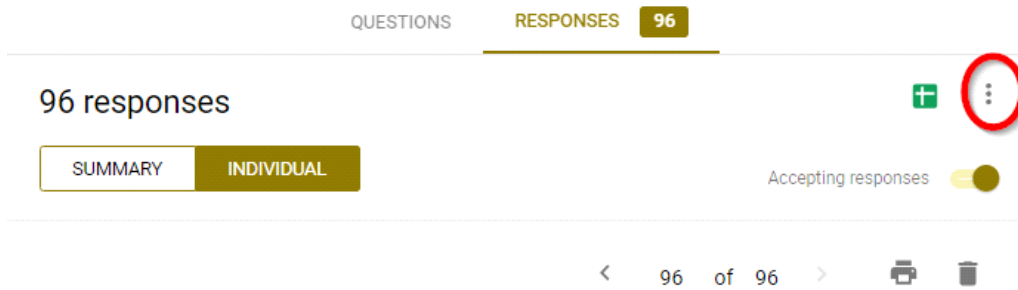
Thursday, November 1, 2018 10:16 AM

Scanning and reproduction requests come through Google Forms.

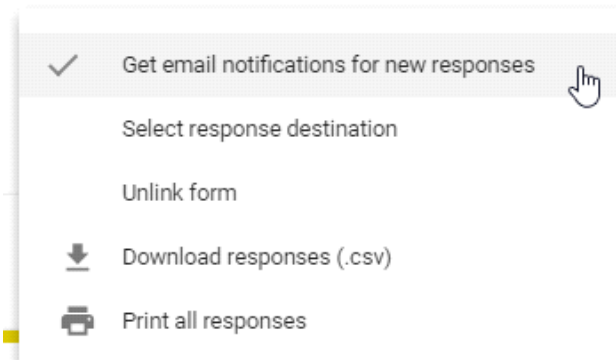
- [DigiLab Small Project Request Form](#) – 1-20 objects
- [DigiLab Large Project Request Form](#) – 20+ objects
- [DigiLab Patron/ Access-Only Request Form](#) – medium-resolution scans for patron and one-shot requests (no masters/digital preservation)
- [DigiLab Reproduction Request Form](#) – printed reproductions

## Setting up access to Google Forms:

1. Create a new Google Account with your work email address by using this link:  
<https://accounts.google.com/signup/v2/webcreateaccount?hl=en&flowName=GlifWebSignIn&flowEntry=SignUp&nogm=true>
2. Once you've created an account, ask someone from DSD to add you to the request forms
3. After you've been granted access to the Google Forms, go to each form's back-end view, choose "Responses" and then click on the three dots



4. Click on "Get email notifications for new responses"



5. Now you'll get an email to your work email address whenever a new submission happens.

# Access-Only Scans (Patron requests)

Friday, November 2, 2018 9:59 AM

## Full Digitization vs. Access-Only

We will perform **Full Digitization & Digital Preservation** (source master, use master, access, metadata) for:

- Processed collections that already have a finding aid
- Whole objects (standalone photographs, full documents, etc.)
- Whole folders

We will perform **Access-Only Scans** for:

- Unprocessed collections
- Partial objects (covers, a few pages from an object, a few slides from a series, etc.)
- Selected items from a folder (single document from a folder, etc.)
- Newspaper clippings (JPC, Vertical files, etc.)

As with all things, *it depends* and we will use our best judgment to select which style of digitization to perform based on the circumstances and project needs.

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## Access-Only Procedures

### File names:

- Access-Only Scans should be named with the institution and collection codes, followed by "access\_only", followed by an object number:
  - **auc.133.access\_only.0001**
  - **auc.001.access\_only.0002**
- Since we are *not* storing these files for long term digital preservation, the object number can just start with "0001" and go up consecutively. Once the files are no longer in use, they should be deleted.
- Adding "access\_only" to the file name will make sure that in case the files are accidentally stored alongside regular files, that they will not sort in order (but will instead be bumped to the end of the list). This will prevent conflicts of two instances of object "0001" in the list.

### Folders:

- Access-Only Scans should be stored in an "Access Only" folder alongside regular collection ACCESS folders (Use Master and Access). This will make them easy for Archivists to identify.

### Metadata:

- We do not create metadata for Access-Only Scans.
- Sometimes the requester will provide metadata (for exhibits, events, etc.) to help us distinguish the items needed from larger objects.

### Multi-part Objects:

- Access-Only Scans of single parts from multi-part objects are acceptable, since we do not retain them for digital preservation.

# Selection & Digitization Priorities

Monday, June 12, 2017 1:12 PM

The following criteria are considered when prioritizing collections for digitization. Priority is assigned to collections that may be partially digitized from previous exhibits, projects, or researcher requests. Also considered are materials that have been digitized but are not yet available for access either in-house or online. Another factor is the size of the collection and format of the originals. Large collections or those with challenging formats will be included with the caveat that external funding may be necessary. Items included in the priority list are selected by a committee of staff from the ARC and DSD in consultation with library administration.

## Priorities for Digitization and Access

Scanning and uploading priorities are available here: [I:\ATS Now C&CM\Digital Services Department \Digitization Plan\Appendix A Digitization Priorities 2014-2019.xlsx](#)

## Criteria for Prioritizing Digitization

- **Evidence of heavy use collections/series.** Collections for which there is well-defined anticipated uses for the materials, and evidence of past use of the materials in their original formats. Heavy use is defined by ARC staff based on usage statistics.
- **Free and clear of copyright restrictions.** Collections deemed as priority for scanning are either in the public domain (75 years) or have minimal copyright issues based on donor agreement or other legal restrictions that may impede access. In cases where materials are protected under copyright laws, rights and permissions for electronic use have been secured.
- **Value for research.** Priority is given to materials that have significant intrinsic value because they represent the unique holdings and subject strengths of the RWWL library. Other high priority collections support the long term scholarly interests of the AUC community and document the history of the AUC institutions.
- **Collections featured in exhibits or programs.** Collections featured in physical exhibits may also be digitized in anticipation of expanded use, or for inclusion in a digital exhibit. Collection items highlighted in public programs such as lectures and presentations, or used by faculty to support instruction, are often digitized to expand access and limit handling of originals.
- **Visual materials.** The digitization of visual materials such as photographs, negatives, artwork, maps, and other items with illustrations is desirable. Not only does it reduce handling of the originals, but it produces digital surrogates of materials with aesthetic appeal that can garner wide attention and be used to market and promote the institution.
- **Items difficult to access in their current format.** Digitization of items that are rare and/or fragile can protect them from repeated handling. However, fragile items will be evaluated prior to digitization and will not be put at risk in order to digitize. Other items that are difficult to access include obscure formats and audio and visual formats that may not be accessible without digitization.
- **Completion of collections that are partially digitized as part of an exhibit, project, or from user requests.** It is advantageous to seek to represent complete collections/series of digitized content to provide context and present information as a coherent collection.

# Digitization Procedures

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## Overview

As follows are internal procedures for selecting, reviewing, cataloging and making digital content accessible. Included are criteria for determining whether a project is suitable for in-house or outsourced digitization.

- The most common document types (i.e. flat paper documents and photographs) are digitized in-house using an Epson flatbed scanner.
- Dis-bound items that can be sheet fed are digitized using a Fijitsu fi-6010N scanner. The sheet feed scanner is only used for modern printed materials (i.e. dis-bound theses and dissertations) for which other copies exist. Rare and unique materials are never sheet fed.
- Most items larger than 12x17" and smaller than 22x33", as well as bound materials can be scanned on the Bookeye planetary scanner.
- Oversized items that are in stable condition can be digitized on the Bookeye scanner in sections and then stitched together using image editing software such as Adobe Photoshop.
- A diagram of the entire workflow is below, followed by specific procedures for calibration, conversion, metadata, and procedures specific to particular project and formats.

# Bookeye scanner procedures

Tuesday, August 15, 2017 9:36 AM

## See also: [Bookeye 4 planetary scanner](#)

**\*Nota bene:** These are general, basic instructions. Please request help for special requests, fragile materials, or troubleshooting.

## Prepare materials

- **Review the request form**, linked in the [Project Tracker](#) spreadsheet. If no request form was submitted for the project, submit one on the requester's behalf so that the project can be tracked.
- **Check out and retrieve** material from ARC.
- **Wash hands** to prevent transmitting finger oils to the material.
- Review the material for **fragility**. If a document is brittle, yellowed, or crumbling, or if a photograph is flaking, fading or crumbling, it should be handled with extreme care and support to prevent additional damage during handling. If you are unsure, ask for guidance.
- **Carefully remove the material from its support(s)**. Objects should be removed from plastic coverings before scanning.
- Gather **color patches, masking sheet, and/or other support materials** to be used during scanning.
- Create/locate the online **destination folders** for master, use master, and access file versions of the scanned material.
- Use the [Bookeye Tracker](#) spreadsheet to keep track of each object in the workflow.

## Creating and tracking objects

### Create New Object

- **One new object** should be created for each multi-part item (books, theses, pamphlets, etc.), or for multiple single-part items from the same folder (documents, photos, posters, newspaper clippings, etc.).
  - **Object Name** = institution code, period, collection code, period, object number (i.e. auc.066.0005)
  - **Project** = choose from dropdown: Collection code, space, hyphen, space, collection name (i.e. 119 - Anne E. Hall Collection)
    - For materials not from the ARC collections, use: \_\_\_\_ - NON-COLLECTION MATERIALS
    - For *theses and dissertations*, use: 000 - Theses and Dissertations
  - **Object Description** = Short descriptive name (i.e. *Scrapbook 1947-1949*)

**Define Opus Object**

ID: 00000404

Project: j160 - Aku Kadogo

Type: None

Templates: ☒ Resync object's templates on dialog OK press

Name: auc.160.0022

Description: Tommy Script

Author:

Publication:

IT Styles: ☐ Crop & Deskew ☒ Content Location ☐ Page Turning

OK Cancel

**Object Level Metadata**

Name	Value
*	

Load metadata from a template Save metadata as a template

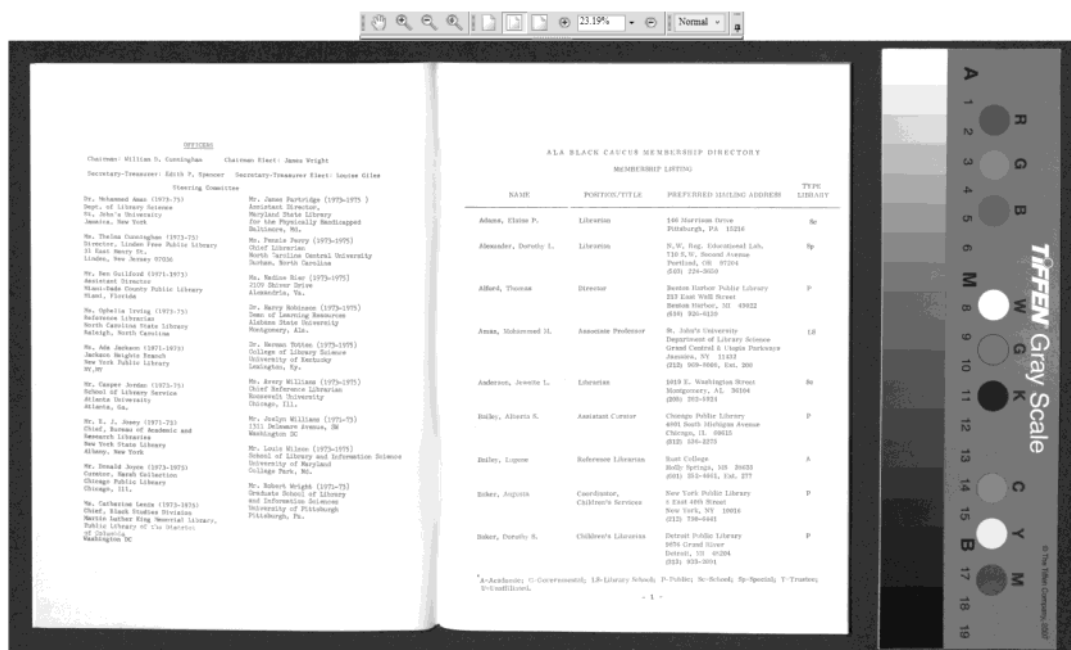
- In the [Bookeye Tracker spreadsheet](#), add a new row for the new Object
  - Note:** Once you click on "New" to create a new object, an Opus ID is assigned. If you click on Cancel for any reason at this point, that Opus ID will be skipped and cannot be used in the future. Try not to do this, but if it happens, mark the object as *uncreated object* in the Bookeye Tracker Spreadsheet.

## Before Scanning

- Gather and Organize Materials.** Gather the objects to be scanned and color patches. Organize the materials so that you can scan without disrupting original order. If necessary, also gather foam supports, mat board supports/contrasts, and any other necessary equipment. If necessary, remove fasteners (staples, paper clips, etc.)
- Check your Template.** Templates control the settings of the scanner -- make sure that you have the correct template selected. Click *Setup*, then *Load Setting from Template*.
- Available Templates:**
  - ETD\_right\_side - for scanning ETDs/books where the printed matter is only on the front of the page on the right side. Portrait right, Greyscale, 300 PPI.
  - DOC\_high\_glass - for scanning documents using the glass platen. Max scan landscape, color, 400 PPI.
- Adjust Cradle.** If using the glass platen, raise the cradle to provide just enough pressure to keep the object flat.
- Place material on Cradle.** Depending on the material's binding, type, and condition, you may need to place the material centered, off-center, or rotated. If needed, select CCW to rotate the image counter-clockwise.

## Scanning

- Use **Preview Mode** to run a test scan to make sure the image capture is rendering properly.
- Scan** using the foot pedal, scanner button, or *Scan Now* button in Freeflow.
- Review** the scan using the preview screen attached to the scanner.
  - If the scan needs to be re-done, click *Replace Current Image* in Freeflow and re-scan.
  - If a scan appears blurry, use the Zoom/View buttons at the top of the FreeFlow screen to zoom in and review.



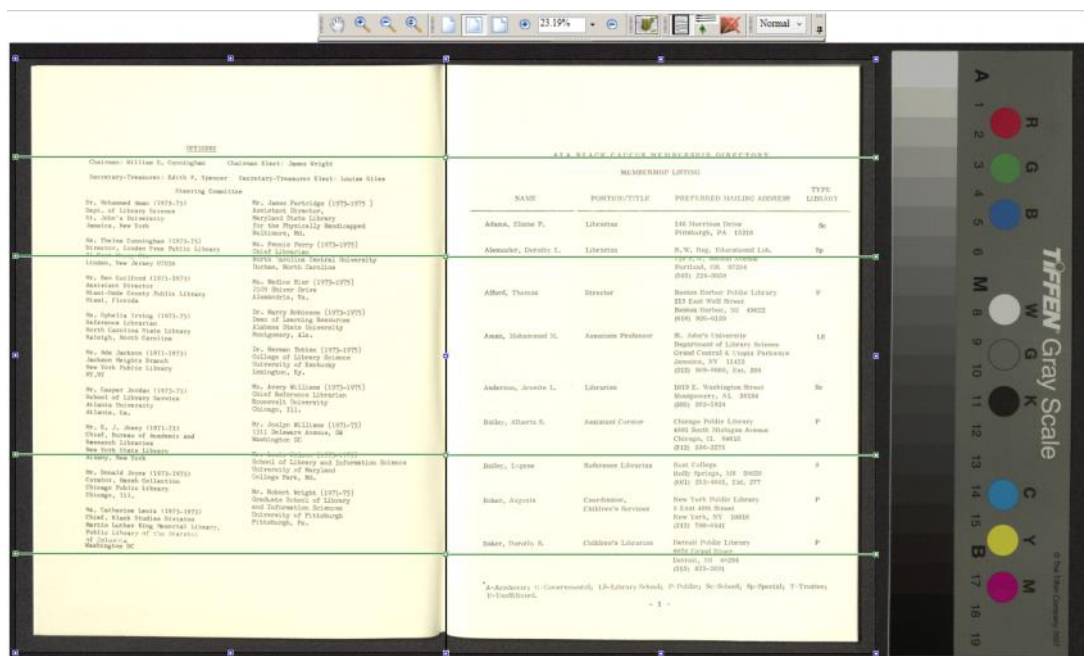
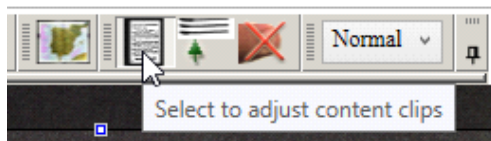
- When done scanning**, lower the cradle and raise the platen glass to reduce wear and tear on the cradle's gears and the platen glass' springs.

## Request Master Quality Control

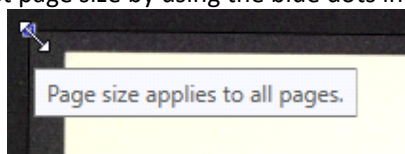
- Update the [Bookeye Tracker](#) spreadsheet to indicate that the master scan has been completed.
- Request QC.** A different staff member should check scans for: focus, resolution, page count, cropping, and color patch. Reviewer will update the Bookeye Tracker, and add any notes for corrections.

## Image Treatment (IT)

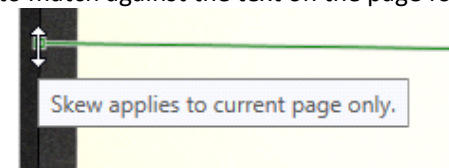
- Image Treatment (IT) is where you select the sections of the object that will be exported.
- Click on the **Content Clips** button to make your clips. Click and drag to select the area of the object to export. For books and other objects with page-turns, select the left and right pages separately. To remove a content clip and start over, right-click on the content clip.



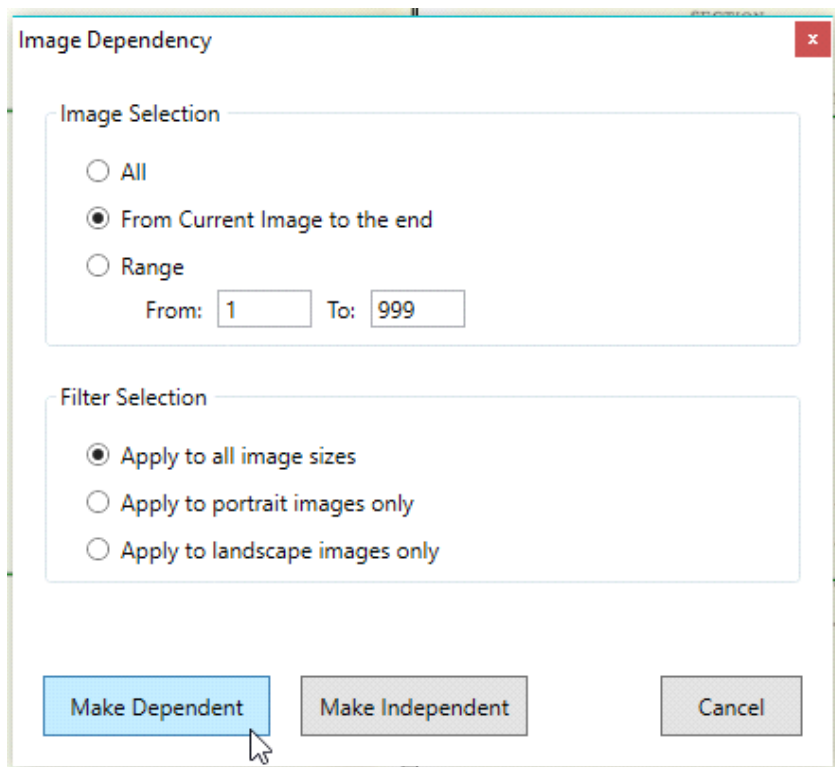
- Adjust page size by using the blue dots in the corners and the middle of each edge:



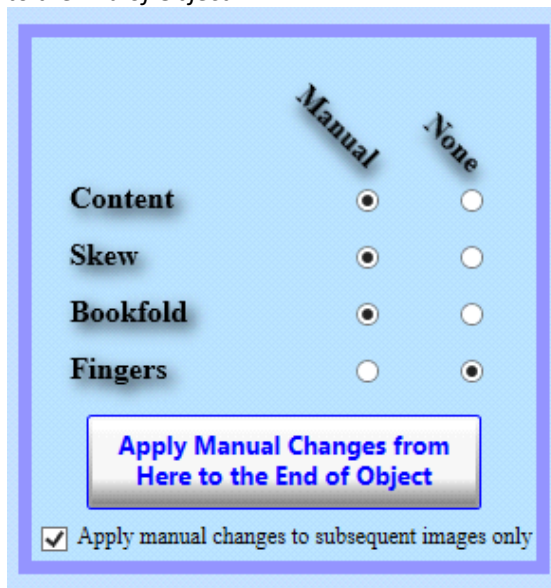
- For pages that are slightly skewed, use the green dots to skew the content clipping to match the page. Use the green lines to match against the text on the page for straightness:



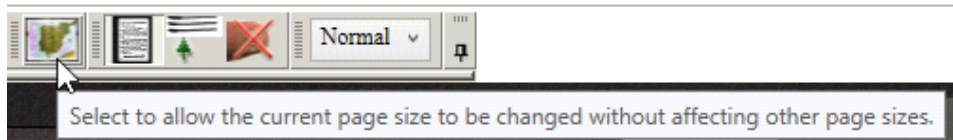
- For stable book-like objects, you can select the page content clips on the first few pages, and apply them to all following pages
  - Click on *Change Images Dependency...* and choose *From Current Image to the end*, then *Make Dependent*



- Next, choose what manual changes to apply to subsequent pages, then click on *Apply Manual Changes from Here to the End of Object*



- This will apply the changes to subsequent pages. Note that any adjustments to the SIZE of the content clips will be applied to ALL the dependent pages.
- **Review the pages.** When you find a page that needs to be individually adjusted, click the "painting" button to make changes without affecting the other pages. This is helpful if you have an object with fold-out maps, tables, etc.



- **Perform IT.** Once your image treatment is set up and reviewed, click on *Perform IT on All Images* to process the IT.

## Request Image Treatment Quality Control

- Update the [Bookeye Tracker](#) spreadsheet to indicate that the IT has been completed.
- **Request QC.** A different staff member should check scans for: page count, cropping, rotation, and straightening.
- Reviewer will update the Bookeye Tracker, and add any notes for corrections.

## Export

- Once you perform the IT, it will move you to the Export tab. Click on **Export Images** to bring up the Derivative Settings dialogue box.
- **Load the Settings Template** from the derivatives folder located at *E:\Derivatives\default\_derivative\_template.xml*
  - This export settings template will automatically add the \_001, \_002 for each exported master file.
- **Select the derivative file types** that you want to create. The settings for exports will depend on the material type. See the [Digital Conversion Standards](#) for more information.
- Click **Okay** to export the derivatives.
- **Copy and rename** derivative files to their storage locations (DARK for source masters, ACCESS for use masters and access)
  - **For PDFs** you will need to:
    - manually delete \_001 from the PDF (i.e. auc.066.0007\_001.pdf --> auc.066.0007.pdf) See [Name Builder](#) for more.
    - Rotate any pages that need to be rotated
    - Copy the file to the [Input hot folder](#) for ABBYY FineReader to perform overnight OCR and save as a PDF/A-2B. The hot folder processes every night at 1:00am.
    - After processing, copy the PDF/A file from the [Output hot folder](#) to its destination locations on DARK and ACCESS. Delete the files and log from Input and Output.

**Derivative Settings**

**Derivative File Naming Control**

Starting Number:  Increment:  File Naming Control String:

☐ Load Settings Template

☒ Reset on new Object ☒ Reset on new Derivative Output Base Directory:

**Metadata**

☐ Object Level as CSV ☐ Content DM ☐ ReDiscovery ☐ Object Level as XML ☐ Fedora ☐ METS

**Global Configurations**

**Unaltered**

☒ Export Scanner Image ☐ Text  ☒ Document per Image

**ICC Profile Settings**

Rendering Intent:  Scanner Calibration:  Output Color Space:

☐ Unaltered ☐ PNG ☐ Web ☐ TIFF ☐ JPG ☐ PDF ☐ KAT

**OCR Settings**

First Language:  Second Language:  Third Language:  Fourth Language:  Fifth Language:  Predefined Profile:  CustomProfile:

**GIF**

☐ Resolution (DPI):  Color Depth:  Filter:

**PNG**

☐ Resolution (DPI):  Color Depth:  Filter:

**Thumbnail**

☐ W:  H:  Color Depth:  Filter:  File Format:  Quality:  ☒ Non-standard File Extension:

**JPEG**

☒ Resolution (DPI):  Color Depth:  Filter:  File Format:  Encoder:  Quality:

**TIFF**

☒ Resolution (DPI):  Color Depth:  Filter:  Compression:  ☐ Multi-Image

**Web**

☐ Resolution (DPI):  Color Depth:  Filter:  File Format:  Compression:  Quality:  ☐ Searchable ☐ Turning Pages

**PDF**

☒ Resolution (DPI):  Color Depth:  Filter:  Image Format:  Compression:  Quality:  ☐ Searchable ☐ PDF-A

**KAT**

☐ Resolution (DPI):  Color Depth:  Filter:  Image Format:  Compression:  Quality:  ☐ Searchable ☒ PDF-A

**Audio**

☐ Bitrate:  Voice:  Speed Adj:   ☐ File per Image

## Request Export Derivative Quality Control

- Update the [Bookeye Tracker](#) spreadsheet to indicate that the Export has been completed.

- **Request QC.** A different staff member should check files in their final destinations on DARK and ACCESS for: file naming, file type(s), bit depth, resolution, page count, and cropping.
- Reviewer will update the Bookeye Tracker, and add any notes for corrections.

## Create Metadata

- In the collection-specific spreadsheet, add metadata to describe the object. Follow instructions in the [Metadata Manual](#).
- Save a copy of the metadata as a .CSV to the collection-specific location on DARK.

### Request Export Derivative Quality Control

- Update the [Bookeye Tracker](#) spreadsheet to indicate that the metadata spreadsheet has been updated.
- **Request QC.** A different staff member should check the collection-specific metadata spreadsheet to ensure that it is well-described and ready for upload to RADAR.
- Reviewer will update the Bookeye Tracker, and add any notes for corrections.

## Upload and Publish

- Follow guidelines in [Spreadsheet setup procedures for Islandora](#) to prepare content for upload using Spreadsheet Ingest
- Upload the item(s) into RADAR.

### Request Upload Quality Control

- Update the [Bookeye Tracker](#) to indicate that the Upload has been completed.
- **Request QC.** A different staff member should check objects in RADAR for: display, metadata, Handle link
- Reviewer will update the Bookeye Tracker, and add any notes for corrections.

## Material Return

- [Check in](#) and return material to ARC.

## Record Statistics

- Record scanning, upload, and publishing of the items in your [monthly statistics spreadsheet](#).

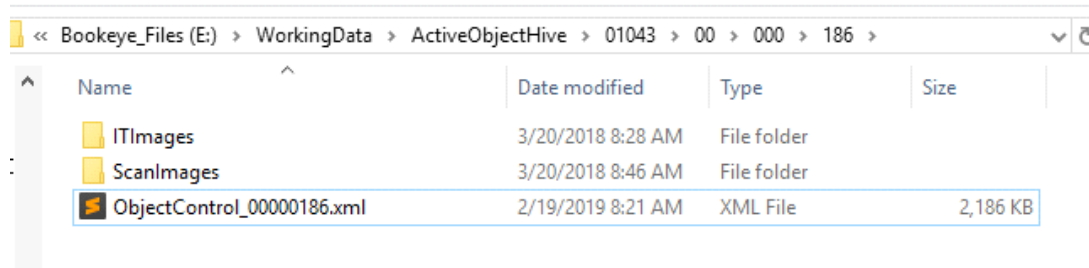
## Troubleshooting

- A **purple bar** on the image indicates reflection. Try moving the material off-center to reduce reflection of light into the camera
- **Loss of focus:**
  - The back and edges of the bed have less focus than the front and center.
  - The laser sometimes focuses on the wrong part of the object -- try moving the object to get the item in focus
  - The color patch should be at the same height as the object to get both in focus -- for deep objects like yearbooks, use stacks of paper to raise the color bar to be at the same height as the object's pages.
  - Curved pages will not focus as well as flat pages.
    - If the binding is removable and you can disbind the object without damaging the object (e.g. scrapbooks, staple bindings), disbind and scan object pages flat.
    - Use the Book or V-fold settings for large permanent bindings

## Digital Initiatives Librarian:

### Save Technical Metadata

- Technical metadata is stored in the Active Object Hive as an ObjectControl\_XML file. This XML file stores information from the Bookeye scanner about the scans that may be useful in the future for PREMIS metadata. **DO NOT CHANGE ANY FILES IN THE ACTIVEOBJECTIVE, AS IT COULD CAUSE DATA CORRUPTION.**

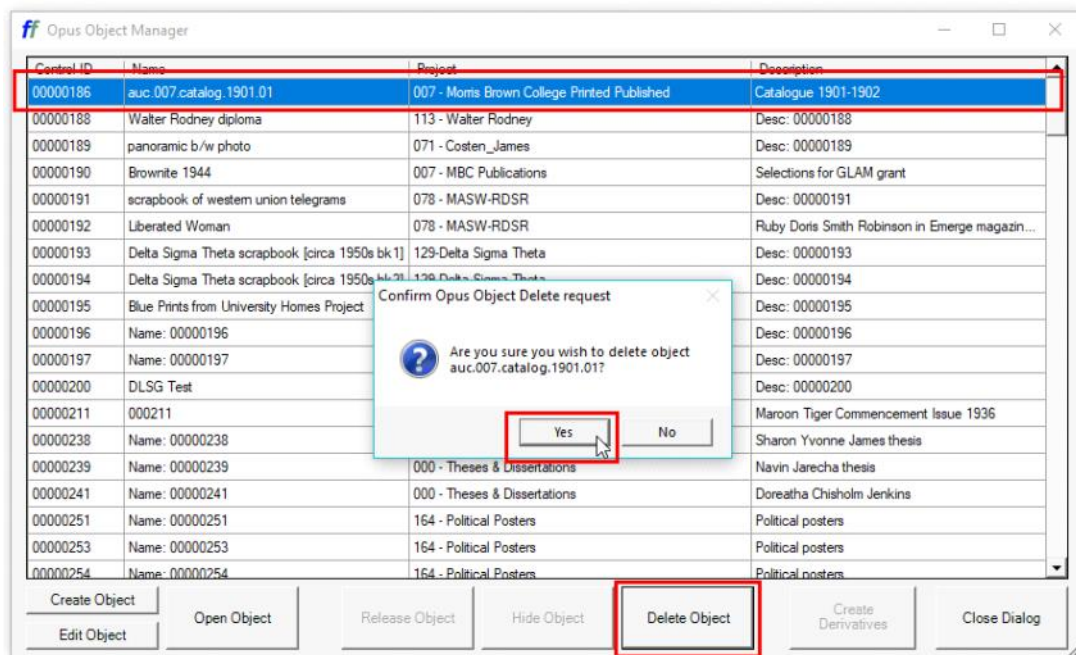


- COPY the file to the Master folder for the collection, and rename the file to match the object.

	auc.007.catalog.1901.01.xml	2/19/2019 8:21 AM	XML File	2,186 KB
	auc.007.catalog.1901.01_001.tif	2/19/2019 8:13 AM	FastStone TIF File	144,891 KB
	auc.007.catalog.1901.01_002.tif	2/19/2019 8:12 AM	FastStone TIF File	90,625 KB
	auc.007.catalog.1901.01_003.tif	2/19/2019 8:13 AM	FastStone TIF File	90,112 KB

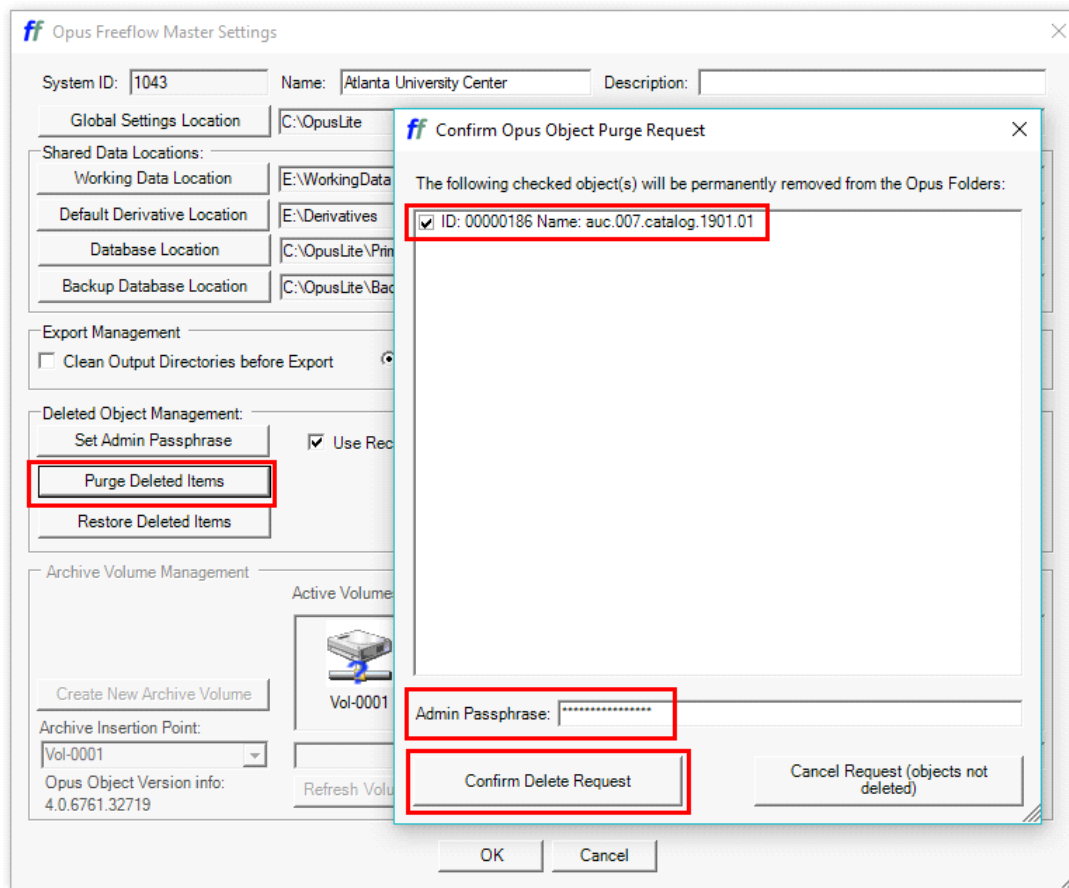
## Deleting Old Objects

- Wait at least two weeks after an object has been exported and delivered before deleting the object-- this allows extra time to catch any errors. It is a lot easier to wait to delete than it is to re-import an item to edit and re-export.
- Click on *Manage* to open the Object Manager.
- Select the object.
- Click on *Delete Object*. It will ask for confirmation that you really want to delete the object. Click OK.
- Copy the row from the [Bookeye Tracker](#) to the [DELETED Bookeye Tracker spreadsheet](#).



## Purging Old Objects

- **BEFORE PURGING**, check to make sure that all derivatives and technical metadata are properly exported and stored, and that the object has been recorded in the metadata spreadsheet. **Purged items cannot be recovered.**
- Click the blue and green ff icon in the upper-left corner of FreeFlow, and choose *Modify Global Settings...*
- Click on *Purge Deleted Items* to bring up the purge menu
- Make sure that the object(s) you want to delete are purged
- Enter the *Admin Passphrase* to authorize purging.
- Click on *Confirm Delete Request* to purge the selected items.



- Open the DELETED Bookeye Tracker and enter the date that the object was purged.

A	B	C	D	M
Project #	OPUS ID	Identifier	Title	Purge Date
	00000186	auc.007.catalog.1901.01	Morris Brown College Catalogue 1901-1902	2019-02-19 CL

# Name Builder

**{BasePath}\{DataSource.ObjectID:000000}\{TypeOfDerivative}\{DataSource.ObjectName}\_{SequenceID:000}.{FileExtension}**

- Documents
  - Use [institution ID].[Collection ID].[Item number] as the “Object Name” in FreeFlow
  - Use the following export path:  
**{BasePath}\{TypeOfDerivative}\{DataSource.ObjectName}\{DataSource.ObjectName}\_{SequenceID:000}.{FileExtension}**
    - For an item with the identifier *auc.020.0001*, selecting Scanner Images and a PDF export, you would get the following folder structure:
      - Unaltered
        - auc.020.0001
          - *auc.020.0001\_001.tif, auc.020.0001\_002.tif, etc*
      - ScannerDirect
        - auc.020.0001
          - *auc.020.0001\_001.tif, auc.020.0001\_002.tif, etc*
      - PDF
        - auc.020.0001
          - *auc.020.0001\_001.pdf*
- Publications
  - Use [Institution ID].[Collection ID].[Publication].[Date].[Item number] as the “Object Name” in FreeFlow
  - Use the following export path:  
**{BasePath}\{TypeOfDerivative}\{DataSource.ObjectName}\{DataSource.ObjectName}\_{SequenceID:000}.{FileExtension}**
    - For an item with the identifier *auc.002.phylon.1948.01*, selecting Scanner Images and a PDF export, you would get the following folder structure:
      - Unaltered
        - auc.002.phylon.1948.01
          - *auc.002.phylon.1948.01\_001.tif, auc.002.phylon.1948.01\_002.tif, etc*
      - ScannerDirect
        - auc.002.phylon.1948.01
          - *auc.002.phylon.1948.01\_001.tif, auc.002.phylon.1948.01\_002.tif, etc*
      - PDF
        - auc.002.phylon.1948.01
          - *auc.002.phylon.1948.01\_001.pdf*
- These and Dissertations
  - Use [Author last name].[Author first name].[Author middle initial].[Date] as the “Object Name” in FreeFlow
  - Use the following export path:  
**{BasePath}\{TypeOfDerivative}\{DataSource.ObjectName}\{DataSource.ObjectName}\_{SequenceID:000}.{FileExtension}**
    - For an item with the identifier *watts\_marvin\_d\_2006*, selecting Scanner Images and a PDF export, you would get the following folder structure:
      - Unaltered
        - watts\_marvin\_d\_2006
          - *watts\_marvin\_d\_2006\_001.tif, watts\_marvin\_d\_2006\_002.tif, etc*
      - ScannerDirect
        - watts\_marvin\_d\_2006
          - *watts\_marvin\_d\_2006\_001.tif, watts\_marvin\_d\_2006\_002.tif, etc*
      - PDF
        - watts\_marvin\_d\_2006
          - *watts\_marvin\_d\_2006\_001.pdf*
- Notes
  - Only the PDF has to be renamed (by removing the unnecessary sequential id at the end), rather than all of the tiffs
  - If you don’t have a sequential id in the path, each tif will overwrite the one created before it (and you’ll only have one at the end, of the final image)

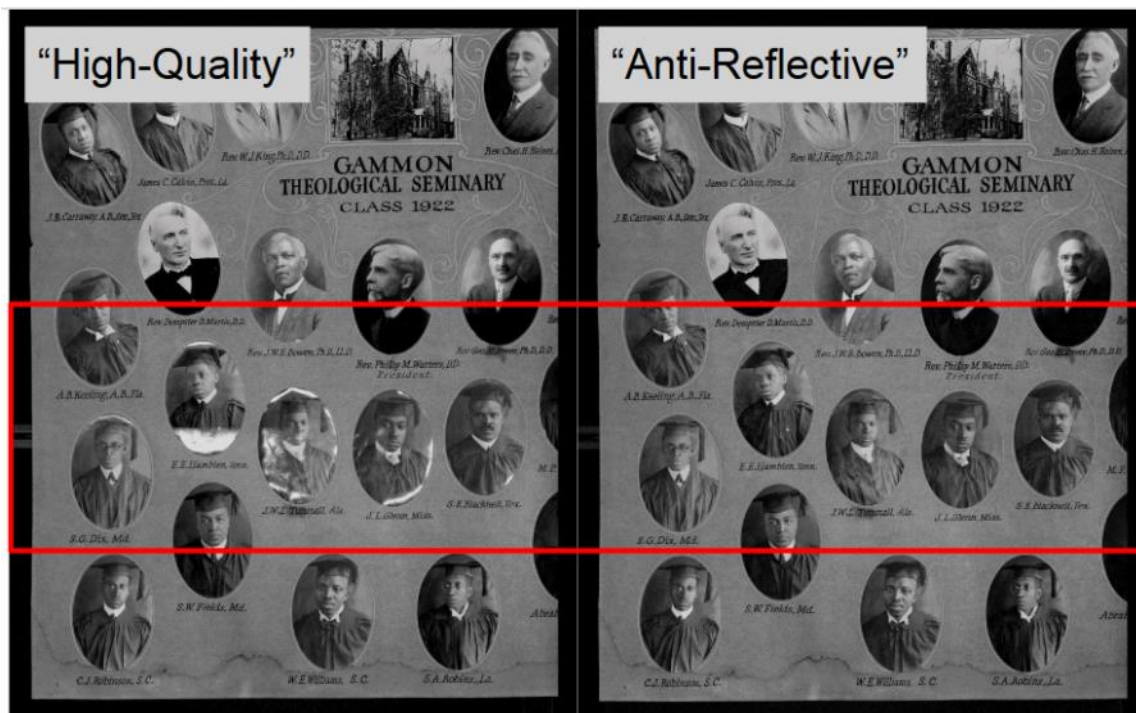
- You can continue to export other objects into the top level nested folder (Unaltered, ScannerDirect, PDF), and it will create new folder for each identifier/Object Name inside of them

# Oversized Materials

Wednesday, November 7, 2018 8:20 AM

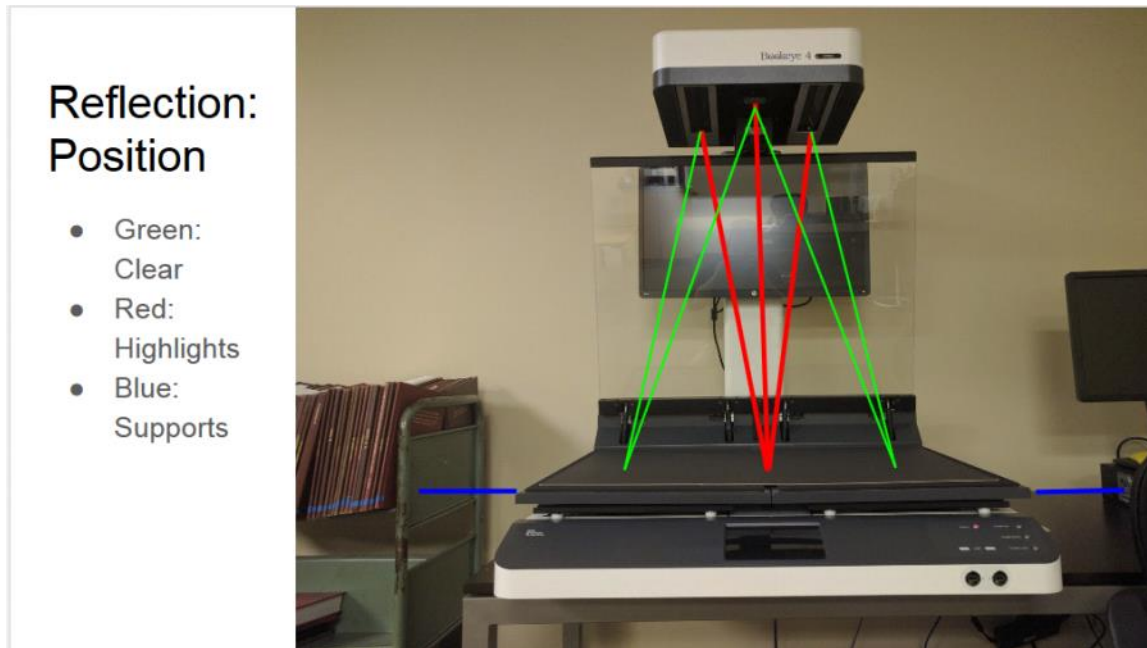
## Oversized materials

- Items that are oversized (larger than the scanner bed) can be scanned on the Bookeye scanner, as long as the images overlap enough for Photoshop to be able to construct a composite image using Photomerge.
- Move the bed to its highest position, then use book carts, boxes, or whatever else you have on hand to provide a *flat* supportive surface beside the scanner bed, for any parts of the item that are not actively being scanned. If there is *any* curvature on the item it will distort the scan and make the Photomerge difficult.
- If the oversized item contains reflective material (like photographs), you will need to take two sets of scans:
  - A set of Anti-Reflective scans, which will be used to create the Photomerge access and web copies (use template SCRAPBOOK\_antireflective\_flat.bin), and
  - A set of High quality scans, which will be used as the master copies (use template SCRAPBOOK\_high\_flat.bin). These high quality scans *will* have reflective highlights, but will also have high-quality captures of details for areas not directly under the lamps, so they can then be used to create close-up derivatives of non-highlighted areas, if needed.
- Using Photomerge in Photoshop:
  - File > Automate > Photomerge
  - Select files to merge
  - Layout: Auto
  - Blend images together: Checked
  - Wait. It takes a long time for the software to work.



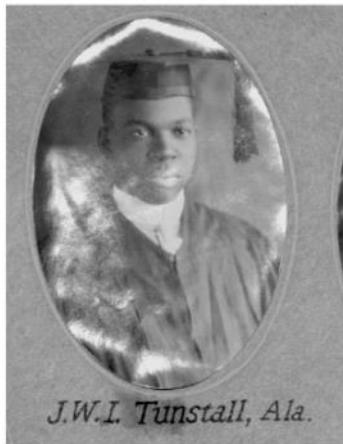
- You can see that in the red box, the reflection highlights are particularly bad. So I tried using the Bookeye's anti-reflective mode to correct for the highlights, but it leaves residual artifacts in the image that look like water stains.

- However, if you look above the top red line, or below the bottom red line, the photos are clear.

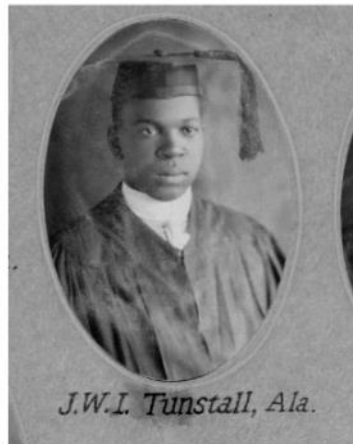


- The lines show how the light bounces from the lamp to the material and back to the camera.
- For the Green lines, because most of the light bounces off to the side, it doesn't produce the problematic highlights and instead gives a clear picture.
- The Red lines show how the highly reflective photos catch a lot of light from the two lamps hitting them at the same time, then bounce that into the camera above. This added reflection creates the highlights.
- The Blue lines show where I added supports for the oversized material. The material need to lie flat -- if there is any curvature of the item, it makes the photomerge impossible.

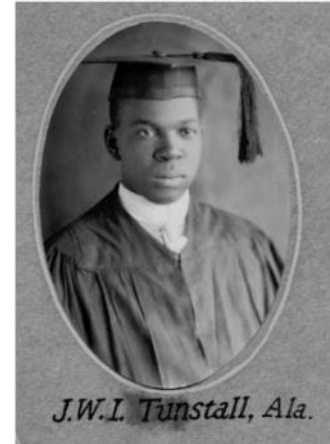
High-Quality Centered:  
Reflection highlights



Anti-Reflective Centered:  
"Water stain" at highlight edges



High-Quality Off-Center:  
Clear



# Scrapbooks

Tuesday, October 10, 2017 9:02 AM

- Digitizing scrapbooks aims to preserve the *content* (words/images) of the materials in the scrapbook, as well as the *context* (arrangement) of the materials within the scrapbook. Both content and context are valuable to researchers.
- If you are unsure about *anything*, ask for guidance. Taking a few minutes to ask a question is better than spending hours redoing work or risking damage to the collection.

## Material Preparation

- [Check out](#) and retrieve material from ARC.
- **Wash hands** to prevent transmitting finger oils to the material.
- Review the scrapbook for **fragility**. If the pages are brittle, yellowed, or crumbling, the scrapbook should be handled with extreme care and support to prevent additional damage during handling.
- **Move pages carefully** to prevent items from coming loose within the scrapbook. Many items in scrapbooks are glued or taped to pages and that adhesive breaks down over time, leaving items within a scrapbook free to shift around.
- Gather **buffered paper** for interleaving during the scanning process if the scrapbook is fragile. This will provide future protection of the scrapbook materials and reduce handling.
- Gather **color patches** to be used during scanning.
- Gather **supports**, such as archival poster board or foam wedges, if needed.
- Request help from a librarian/archivist to **remove binding ties** if it is possible to do so without damaging the scrapbook. This will allow individual pages to lay completely flat on the scanner bed.

## Scanning

### Create New Object

- In the FreeFlow software, create a new Object.
  - Object Name = leave blank (Freeflow will put in item number like "Name: 000...")
  - Project = Collection code and name (i.e. *119 - Anne E. Hall Collection*)
  - Object Description = Short name (i.e. *Scrapbook 1947-1949*)
  - In the [Bookeye Tracker](#), add a new row for the new Object

### Scanning method

- If binding ties were safely removed by a librarian/archivist, scan individual pages in Flat mode. If binding ties were not removed, scan in Book mode to preserve the scrapbook.
- Scan each page once to preserve the arrangement of items on the page. If there are multi-part items, you may also need to scan again to capture their content.

### Three-dimensional items

- If there are three-dimensional objects on the scrapbook pages (i.e. buttons) that come out distorted or with glare in flat mode, try book mode.

### Multi-part items (booklets, programs, cards, etc.)

- Scan each multi-part item by itself (i.e. open one card at a time), since they will be cropped for access copies. For several multi-part items on a single page, move clockwise around the page, starting at the top-left corner.
- If the item can easily be removed, scan it on the Bookeye off the page (but immediately after the page's arrangement scan).
- If the item cannot be easily removed but can easily open, scan it on-page on the Bookeye.

- If the item cannot be easily opened or removed without potentially damaging the item or the scrapbook, don't scan the inside content of that item.

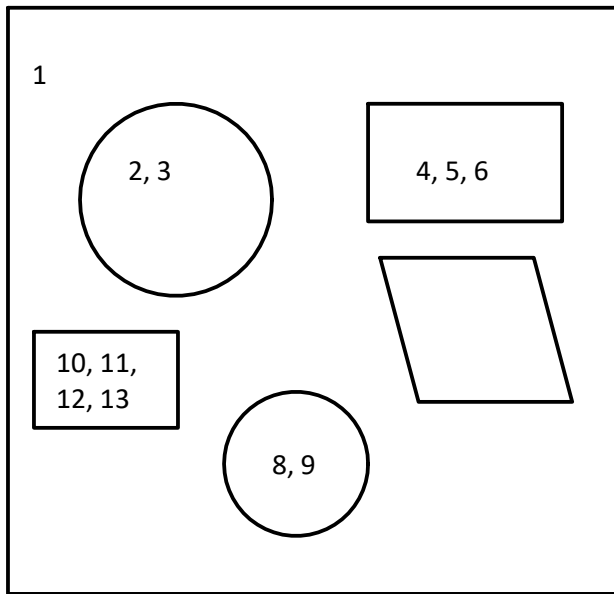


Figure 1: A scrapbook page

- ♦ For example, in Figure 1 to the left, we are making 13 scans, to capture...
- ♦ 1: The whole page to capture the arrangement of items on the page
- ♦ 2, 3: A two-part item
- ♦ 4, 5, 6: A three-part item
- ♦ Skipping the trapezoid, because it is a single-part object and all its information is captured in the arrangement scan
- ♦ 8, 9: A two-part item
- ♦ 10, 11, 12, 13: A four-part item
- ♦ Note that we started with the arrangement scan, then moved clockwise from the top-left corner for multi-part objects.

- **Interleaved content:** Sometimes content will be placed in-between two scrapbook pages without being attached to either page.
  - Remove and set aside this content before scanning either the left or the right page, but be sure to preserve the order of the items.
  - Scan the left page as instructed above, then scan the interleaved content in the order it was placed in-between the pages, then scan the right page as instructed above.
  - Since the items were not attached to either page, they do not need to be included in either page's arrangement scans.
- Record your scanning action in the [Bookeye Tracker](#)

### Scanning Quality Control

- **Quality Control check.** Before beginning image treatment, check the originals that:
  - All pages are included, and all parts of multi-part items are included
  - Pages are not cut off
  - Color patch is in place and clear
  - Image is not blurry

### Image Treatment

- **Arrangement pages.** Deskew and crop arrangement pages to show the edge of the scrapbook page and the arrangement of all items on the page.
- **Multi-part items and interleaved content.** Deskew and crop each item to show the edge of the item.
- **Final result** should be the arrangement page followed by each part of multi-part items.



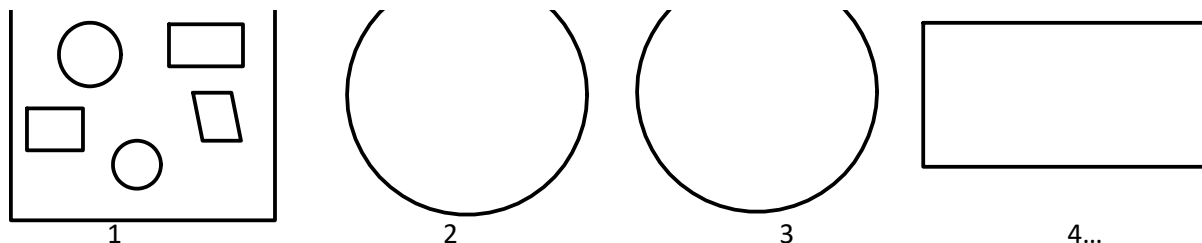


Figure 2: Final result (PDF) after image treatment

- Record your image treatment action in the [Bookeye Tracker](#)

### Image Treatment Quality Control

- Quality Control check.** Before beginning exports, check both the original and derivatives that:
  - All pages are included, and all parts of multi-part items are included
  - Color patch is in place (original)
  - Image is not blurry
  - Image is deskewed
  - Image is correctly cropped

### Export and Post-Production

- Export with the above settings. This produces three things:
  - PDF - the derivative PDF file
  - ScannerDirect - Uncompressed TIFFs
  - Unaltered - Compressed TIFFs
  - ObjectInfo - CSV of descriptive metadata
- After exporting, rename the PDF to the correct name (removing the appended "\_0001" or whatever)

- Move the PDF into a review folder (where?)
- Move the scanner direct images to the dark archive along with the metadata file produced by the scanner (all in the same "Masters" folder)
- **Perform redaction (if needed)** in Adobe Acrobat to remove any Personally Identifiable Information (PII). Keep both the original derivative and a redacted copy with the file name appended with "\_redacted"
- Record your export action in the [Bookeye Tracker](#)

### Export & Post-Production Quality Control

**Quality Control check.** Compare the derivative PDF to the physical scrapbook to check that:

- All pages are included
- Image is not blurry
- Image is deskewed
- Image is correctly cropped
- PII is correctly redacted

### Description, Upload, and Publish

- Update metadata in the collection's spreadsheet.
- Upload to Digital Commons
- Inform Digital Curation Librarian that the material is uploaded and ready for publication review.

### Material Return

- **Check in and return** material to ARC.

### Record Statistics

- Record scanning, upload, and publishing of the scrapbook in your [monthly statistics spreadsheet](#).

### Delete & Purge Bookeye Object (Digital Initiatives Librarian)

- Export technical metadata XML file to storage alongside master scans
- Delete object
- Purge object

# Theses and Dissertations

Tuesday, May 1, 2018 2:13 PM

## Backlog Second-Copy T&Ds:

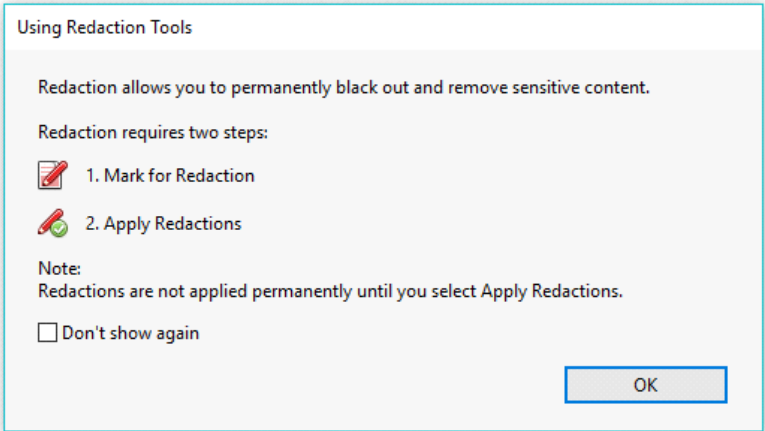
- Historically, two copies of each printed thesis or dissertation were given to the library: One copy went to the Archives, one copy was stored in the Graduate Study Suite on the compact shelving.
- The [CLIR grant](#) is funding the disbinding and scanning of the second-copy theses and dissertations.

## Backlog Single-Copy T&Ds:

- For some T&Ds, only a single copy exists. These must be scanned in-house and must not be disbound -- after scanning they are returned to the Archives.

## Workflow:

1	Search each title in <a href="#">DigitalCommons</a> to make sure it hasn't previously been scanned.	Library Technical Assistant
2	Identify signature pages. The following pages are NOT to be digitized. <ul style="list-style-type: none"><li>• <i>Notice to Users Accessing the Work</i></li><li>• <i>Statement of Understanding</i></li><li>• <i>Thesis (Dissertation) Transmittal</i></li><li>• <i>Copying Agreement (ITC)</i></li></ul>	Library Technical Assistant & students
3	<u>Scan using the Bookeye:</u> <ul style="list-style-type: none"><li>• Create a new object</li><li>• Load the template: ETD_right_side_glass.bin</li><li>• Raise the cradle to use the glass</li><li>• Place the T/D in the middle of the cradle</li><li>• No color bars are used for T/Ds</li><li>• Place the "T&amp;D Masking Sheet" behind the page to be scanned (to prevent bleed through)</li><li>• Lower the glass and scan</li></ul>	Library Technical Assistant & students
4	IT & Export: <ul style="list-style-type: none"><li>• Perform IT</li><li>• Export as PDF only</li></ul>	Library Technical Assistant & students
5	Redact <a href="#">PII</a> : <ul style="list-style-type: none"><li>• For ITC theses with signatures on the title page, use Adobe Acrobat to black out signatures after scanning. (<i>Library Technical Assistant</i>)</li></ul>	Library Technical Assistant & students

		
6	<p>Conduct Quality Control for each scanned thesis/dissertation</p> <ul style="list-style-type: none"> <li>• Completeness (all pages scanned)</li> <li>• Check that <a href="#">file name</a> is correct</li> <li>• Image quality/legibility</li> <li>• Verify that signature pages were NOT scanned</li> <li>• Ensure that signatures were redacted in appropriate ITC theses as noted above</li> </ul>	Bibliographic Services Librarian
7	<p>Upload to Digital Commons</p> <ul style="list-style-type: none"> <li>• Assign metadata according to RWWL standards, upload to queue (<i>Students</i>)</li> <li>• Upload supplemental document if needed (<i>Students</i>)</li> <li>• Quality control metadata record and publish (<i>Bibliographic Services Librarian, DSD Staff</i>)</li> </ul> <p>Note: If signature pages are present, upload the following document as an additional file: <i>signature location_supplemental file.pdf</i></p>	Library Technical Assistant, Bibliographic Services Librarian & students
8	Update project spreadsheet (master list of all items digitized)	Library Technical Assistant & students
9	Periodically harvest metadata from DigitalCommons into WMS using Digital Collections Gateway tool.	Systems Librarian
10	Arrange Historical Theses in alphabetical order by author in a box and shelf in Archives.	Library Technical Assistant, ARC staff
11	Delete & Purge Bookeye Objects	Digital Initiatives Librarian

## New T&Ds:

### Workflow:

1	RAM receives new theses from schools, creates master WMS record and enters local holdings.	RAM staff
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	As of 2016 theses/dissertations are transitioning to being uploaded by students directly into DigitalCommons. Some will still be transferred via hard copy such as those from ITC.	
2	Theses forwarded to DSD for scanning. (See procedures for historical, steps 5-6.)	DSD
3	Upload to DigitalCommons. (See procedures for historical, steps 7-8.)	DSD
4	Periodically harvest metadata from DigitalCommons into WMS using OCLC's Digital Collections Gateway tool.	DSD / Systems Librarians

# Flatbed Scanning Workflow

Wednesday, August 30, 2017 11:28 AM

- Digitizing photos and documents aims to preserve the *content* (words/images) of the materials, as well as the *context* (metadata) of the materials. Both content and context are valuable to researchers.
- If you are unsure about *anything*, ask for guidance. Taking a few minutes to ask a question is better than spending hours re-doing work or risking damage to the collection.

## Material preparation

- **Review the request form**, linked in the [Project Tracker](#) spreadsheet. If no request form was submitted for the project, submit one on the requester's behalf so that the project can be tracked.
- **Check out and retrieve** material from ARC.
- **Wash hands** to prevent transmitting finger oils to the material.
- Review the material for **fragility**. If a document is brittle, yellowed, or crumbling, or if a photograph is flaking, fading or crumbling, it should be handled with extreme care and support to prevent additional damage during handling. If you are unsure, ask for guidance.
- **Carefully remove the material from its support(s)**. Photos should be removed from plastic coverings before scanning.
- Gather **color patches** and **edge guide** to be used during scanning.
- Create/locate the online **destination folders** for master, use master, and access versions of the scanned material.
- Use the [Flatbed Tracker](#) spreadsheet to keep track of each object in the workflow.

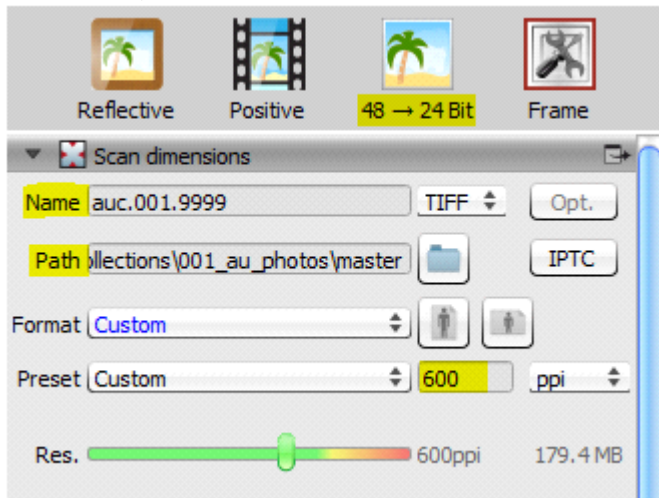
## Scanning Master images

**Source Master scans** are the high quality TIF images that serve as a historical record of what the original physical object was. They should be scanned with a color bar to verify the image, and not be altered (*NO cropping, leveling, straightening, etc.*). Once they are used to create the Use Master, they are stored in a "dark archive" and should not be touched thereafter unless there is a disaster.

- **Turn on** the scanner.
- Place the **edge guide** in the top-left corner of the flatbed scanner. The edge guide prevents placing the material too close to the corner and accidentally cropping content out of the master scan.
- Place the **material** against the inside corner of the edge guide.
- Place the **color patch** alongside or below the material to capture the physical dimensions and original color of the material. Leave a little room between the color patch and the material for cropping access copies.



- Start the **SilverFast 8** program
  - **NOTE:** If using SilverFast for the first time, [unselect the HiRePP setting](#).
  - Type in **Name**, choose **TIFF** as file format, choose the file **Path**, choose the **output color format and bit depth** (48 -> 24 Bit for color, 16 -> 8 Bit for grayscale), and **PPI** (600 for photos, 400 for documents)



- Click on **Prescan**. After Prescan, move the red guide lines to crop close but not up to target/photo to decrease file size before scanning.



- Click on **Scan**.
- **Copy and paste identifier** from SilverFast into the metadata spreadsheet to eliminate errors - enter other metadata if image is still scanning as time permits.
- **Write collection and item numbers** on back of the item.
  - In the example above you would write "001.9999" on the back of the item in the lower-right corner using pencil.
  - If the item is fragile, write the collection and item numbers on a piece of acid-free paper in pencil and place it against the back of the item in the item's protective enclosure, facing outward.
  - Adding the numbers identifies which collection the item comes from, and indicates that the physical item has already been digitized.
- **Update the [Flatbed Tracker](#).**

#### Request Master Quality Control

- When the batch of master scans is complete, **request QC**. A different staff member should check scans for: file type, bit depth, resolution, cropping, and color patch.
- The reviewer will **update the [Flatbed Tracker](#)**.

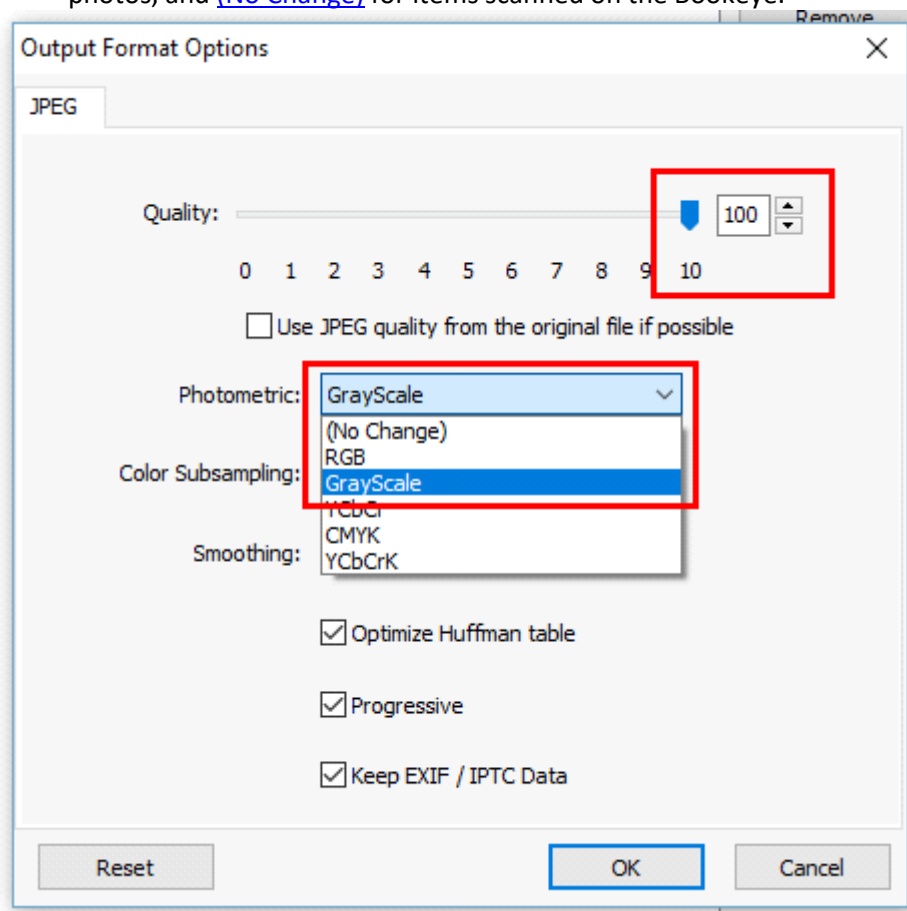
#### Create Use Master derivatives

**Use Masters** are high quality JPGs that have been straightened, cropped, and leveled. These are the files used to create all other derivatives. This keeps the source masters safe from being accidentally altered.

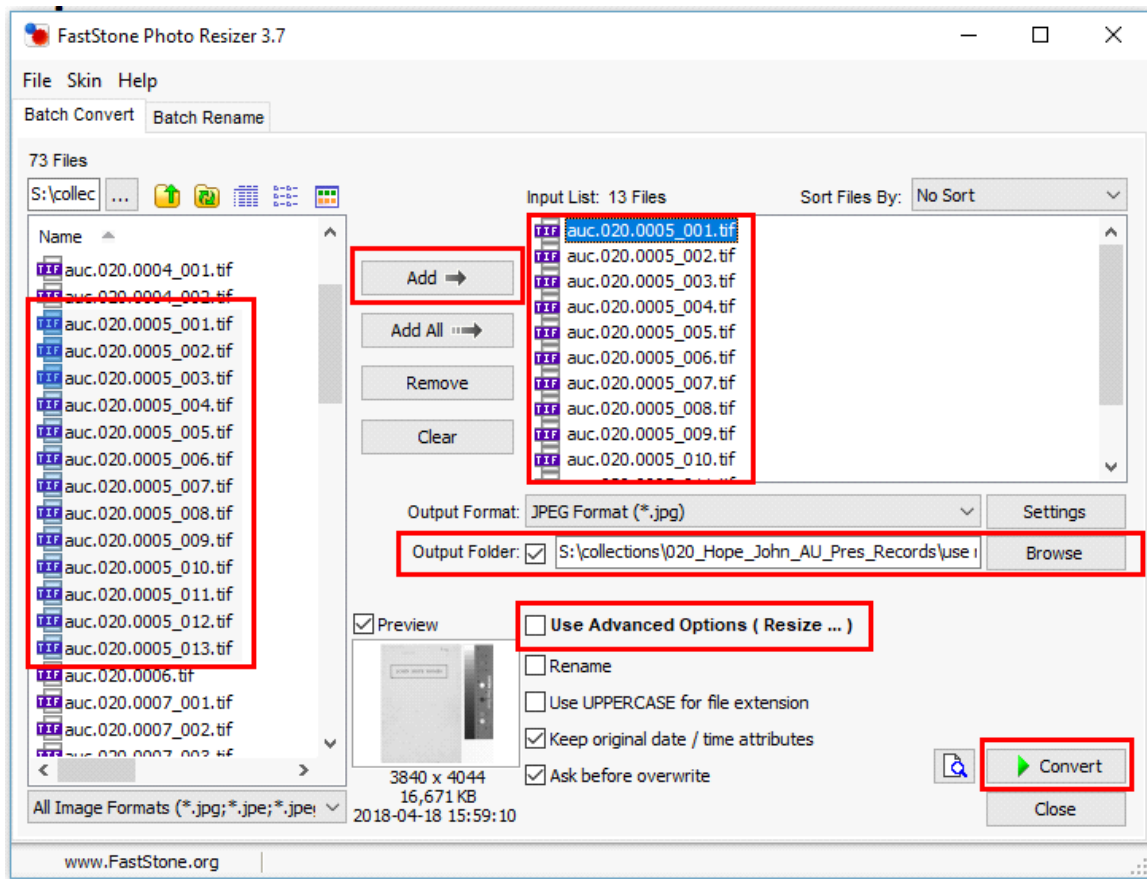
- Once all masters are scanned and added to the spreadsheet with identifier (at the least), use **FastStone**

**Photo Resizer 3.7** to create access derivatives.

- Select the master items and click on **Add** to add the items to the Input List.
- **Output Format** should be JPEG Format (\*.jpg).
  - Under Settings, **Quality** should be set to 10/10 (100/100).
  - **Photometric** should be changed to **RGB** for color photos, **GrayScale** for black-and-white photos, and [\(No Change\)](#) for items scanned on the Bookeye.



- **Output Folder** should be the destination folder for the Use Masters.
- Make sure that **Use Advanced Options** is *not* selected.
- Click on **Convert**. When the process is complete, click **Done**. The converted JPGs should be between 30-60% smaller than the TIFs.



- Now that the Use Master copies have been created, use **Photoshop** to crop and adjust them. *Work with files in batches of 10, as Photoshop will run slowly with larger batches.*
  - Click on **Image** and **Image Rotation** to rotate the item if needed.
  - Click on the **Crop** tool, and if needed use the **Straighten** tool to drag across the top border of the item to straighten the item. Hit **Enter** to accept the straightening. *If the image is crooked on the photograph paper, aim to have the image straight- not the paper. Use your best judgment*
  - Click on the **Crop** tool and **crop out the color patch**. Leave enough of a border around the item so it's clear to users that they are viewing the full item. *If there is tape or other appendages attached to the photograph, ignore them and crop down to edge of print.*
  - Type **CTRL + L** to pull up the Levels menu. **Adjust histogram** to the edges of the curve to represent the darkest darks and the lightest lights of the image, keeping in mind that the white border may display as a false "bump" to the far right. Adjust mid tones no more than .20 to enhance the image using best judgment.



- Type **CTRL + S** to save the access derivative. When prompted, choose Image Quality of **12 - Maximum**.
- Update the [Flatbed Tracker](#).

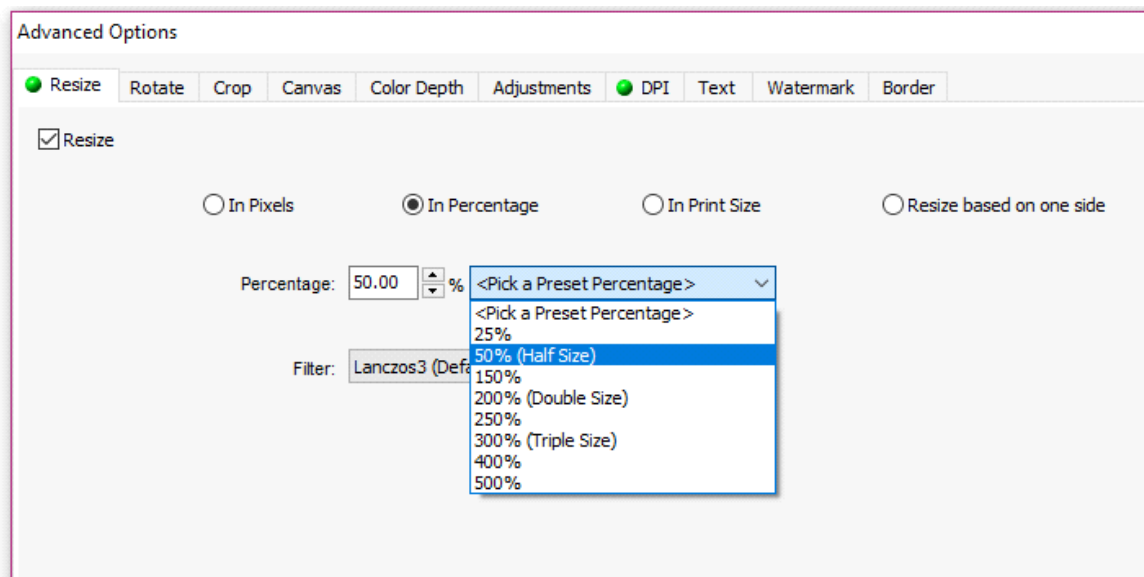
#### Request Use Master Quality Control

- When the batch of use master scans is complete, **request QC**. A different staff member should check scans for: file type, bit depth, resolution, rotation, straightening, cropping, and histogram levels.
- The reviewer will **update the [Flatbed Tracker](#)**.

#### Create Access derivatives

**Access copies** are made for uploading to our digital collections online for patrons to access. They are smaller files (DPI and size reduction) at a lower quality (8/10), to make them easy to download and use, while still preserving the original image. If users ever want higher-quality versions of images, we can create them on demand from the Use Masters.

- Use **FastStone Photo Resizer 3.7** to create Access derivatives.
  - Select the Use Masters and click on **Add** to add the items to the Input List.
  - **Output Format** should be JPEG Format (\*.jpg). Under Settings, **Quality** should be set to 8/10 (80/100).
    - **Photometric** should be changed to **RGB** for color photos and **GrayScale** for black-and-white photos.
  - **Output Folder** should be the destination folder for the derivatives (typically *access*).
  - Click on **Use Advanced Options**, and under **DPI** change both X and Y to **300 DPI** (access copies for both photos and documents should be 300 ppi). Under **Resize** choose **Percentage of 50% (Half Size)** from the drop-down menu.



- Click on **Convert**. When the process is complete, click **Done**.
- Update the [Flatbed Tracker](#).

#### Request Access Quality Control

- When the batch of access copies is complete, **request QC**. A different staff member should check scans for: file type, bit depth, resolution, compression, cropping, straightening, rotation, and histogram levels.
- The reviewer will **update the [Flatbed Tracker](#)**.

#### Update metadata spreadsheet

- Complete metadata spreadsheet, referencing the objects, [metadata manual](#), and finding aid as needed.
- **Update the [Flatbed Tracker](#)**.

#### Request Metadata Quality Control

- When the metadata spreadsheet is complete, **request QC**. A different staff member should check metadata for required fields.
- The reviewer will **update the [Flatbed Tracker](#)**.

#### Upload and Publish

- Upload access derivatives using metadata supplied in the metadata spreadsheet.
- Material will be checked one final time by Digital Curation Librarian before publishing.
- **Update the [Flatbed Tracker](#)**.

#### Material Return

- **[Check in](#) and return** material to ARC.

#### Record Statistics

- Record scanning, upload, and publishing of the items in your [monthly statistics spreadsheet](#).

# Negatives and Slides - tbr

Tuesday, March 6, 2018 11:17 AM

## TO BE REVISED

- For this black-and-white artwork where there isn't a lot of fine detail, I think the reflective scan at 600 ppi (auc.092.0093.tif) is sufficient for this project.
- For large photographic transparencies where there is a lot of fine detail (photographic transparencies, glass slides, lantern slides, etc.), I think we should do transparency scans at 2000 ppi per FADGI 4-star guidelines (like you did for Image 1.tif)

## Procedures for batch scanning negatives and slides

*(if unfamiliar with any of these processes please ask for a tutorial)*

1. Insert film or slides into scanner jigs, emulsion side down. (If you examine the slide in raking light, you will see that one side is smooth and shiny, the other side is duller and has a slight embossed look- this is the emulsion side)
2. Remove white inside cover of scanner.
3. Add jig guide to the top of the scanner platen and place jigs(s) on scanner, aligning upper right corner to the guide stop.
4. Open SilverFast application.
5. Click the "Prescan" button located on top menu. Images will appear in scan window.
6. In the workflow window on the left-hand side, there will be several small drop down menus available. Follow this procedure:
  - a. In the top menu, select "transparency."
  - b. To the right, select the kind of transparency – positive, negative, or Kodachrome.
  - c. The next icon to the right, select the bit depth. For color, select color 48-24 bit - For black and white, select 16-8 bit.
  - d. Click the last icon labeled "Frame." Many options will drop down. Select "Find Frames"> select the kind of frame you are utilizing (ex. slide 35mm film holder). *This action can also be found on the top toolbar: Frame > Find frames > (select the type of frame you are utilizing)*
  - e. Frames should now appear around the slides. Check to see if the entire frame has been captured, making adjustments to the frame placement and histogram (correcting light/dark issues) as necessary.
7. Update scanning ppi (pixel per inch) preset. Enter 3200 in the number field.
8. In the top toolbar above the image window, click and hold the "Scan" icon. A drop down menu will appear. Select "Batch scan."
  - a. A dialogue box will appear. Select the "Master" folder in the collection you are scanning.
  - b. Enter the proper file naming scheme, leaving off the last two digits of the image number for image 1-99, leave off three digits for 100+, as these will be added in the step below (ex. auc.140.bxxffx.00000000.pho00 for an image starting at 31)
  - c. In the number window labeled "start index at", enter the number in which you want your scan sequence to start. **Make sure the "index active" is the only box checked.**
9. 11) Click "enter" when finished.
10. 12) Click "scan" when ready.

# Mac A/V procedures (tbr)

Wednesday, January 24, 2018 11:27 AM

TO BE REVISED

See [A/V Workstation](#) for a breakdown of all the equipment.

## Setup

### In-House Conversion of Audio and Visual Formats

#### Creating Master Files

- With equipment, capture audio using Adobe Premiere Pro 3. > Save file as AIF file.
- Open file using Sony Sound Forge 9. > Remove unnecessary black noise at beginning of tape, where tape has be flip to other side, and end of tape. This is done to reduce the file size.
- Save file AS >using same file naming procedures for Alliance project. Make sure file format is still AIF.
- Burn file to DVD using Roxio Creator DE

#### Creating Access Files

- Complete steps for creating master file.
- Playback and listen to entire recording using headphones. Note time frames where optimization may be needed.
- If needed, perform optimization. The only optimization being applied will be 1) enhance volume so that speaker can clearly be understood. 2) Removal of excess black noise (hissing and humming).
- Save file.
- Playback and listen to entire recording again using headphones.
- Save file AS > Changing only the Sample Rate to 44.1 kHz.
- Convert file to MP3 format using Creative Media Source 5, follow software wizard.
- SAVE ACCESS FILE to appropriate share

Metadata – Metadata will be captured using the same technical metadata spreadsheet provided for the HBCU Alliance Project. The spreadsheet has been updated to include appropriate fields for Audio.

#### *Equipment – Equipment being used is as follows:*

- Sony CFD-ZW755 CD Radio Cassette-Corder
- Canopus ADVC 110 Audio/Video Digital Converter
- Dell Optiplex755 Computer
- Media One Studio Headphones

#### *Software – Software being used is as follows:*

- Adobe Premiere Pro CS3

- Sony Sound Forge 9
- Creative MediaSource 5
- Roxio Creator DE

Modes of Capture – sample rate and bit depth are critical factors in determining the audio fidelity of the digitally reformatted audio. **48 kHz** (kilohertz) and **24-bit depth** are accepted for archival preservation standards.

**WAV** is an uncompressed file format while **MP3** is a compressed format.

Master File	Access File
File format – AIF	File Format – MP3
Sample Rate – 48 kHz	Sample Rate – 44.1 kHz
Bit Depth – 24	Bit Depth – 24

## Standards for Transfer of Audio and Video Files

The Robert W. Woodruff Library request that audio and video files are provided in the standard file formats listed in the tables below. The preference is for uncompressed versions of the completed, edited object that will serve as the preservation master file. If uncompressed files are not available, please provide the highest quality file possible. Compressed file formats are not considered to be suitable for long-term retention.

Receiving audio and video files in standard formats facilitates transfer to library servers without data loss, and helps to ensure that the files will be accessible and useable into the future. Format requirements are based on professional guidelines and best practices developed for long term preservation of born digital objects.

**PREFERRED MEDIA** for transfer of files:

- Portable Hard Drive (Windows formatted)
- Data CD or DVD
- Flash Drive

## AUDIO

Preferred	Acceptable	Not Recommended
AIFF (uncompressed) .aif, .aiff	AAC (.m4a) , bit rate of 192 or 320	Formatted DVD
Broadcast WAV format with LPCM encoding (.wav)		MPEG3 (.mp3), bit rate of 192 or 320
WAV Format with LPCM (.wav)		

Notes:

- Native sample rate is preferred – do not down sample the material. Provide the sample rate if possible.
- Broadcast WAV (BWF) files include an embedded header containing technical metadata that helps with long term preservation.
- LPCM (Linear Pulse Code Modulated Audio) is the recommended preservation standard, and should be widely used.

## VIDEO

Preferred	Acceptable	Not Recommended
MOV or MP4, uncompressed, containing H.264/MPEG-4 AVC (.mov)	AVI, full frame uncompressed, WAV PCM audio (.avi)	DVD-Video Blue-ray Disc Digital VHS
	MP4, containing H.264/MPEG-4 AVC (lossy) (.mp4)	AVI, containing H.264/MPEG4 AVC (lossy) (.avi)

### Notes:

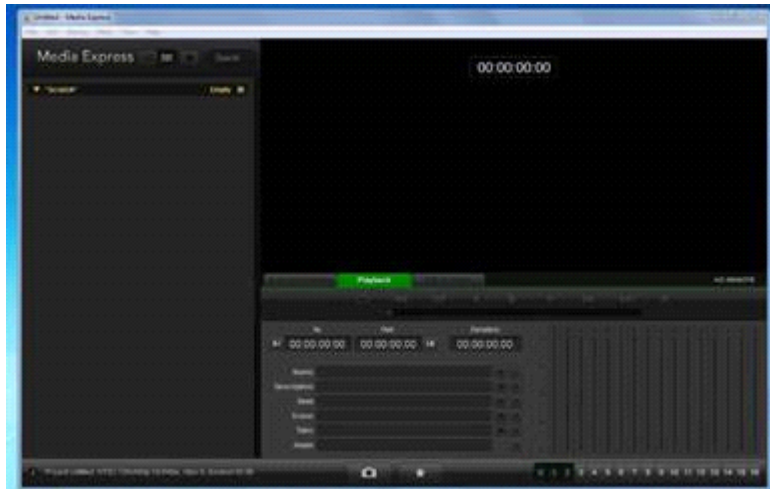
- Digital video files are complex and have many layers of encoded data.
- In order to access digital video files, software must be able to recognize both the umbrella file format as well as the encoders used to package the video and audio within the file wrapper. The file extension reflects the final container and doesn't necessarily identify the components within.

# Video Digitization

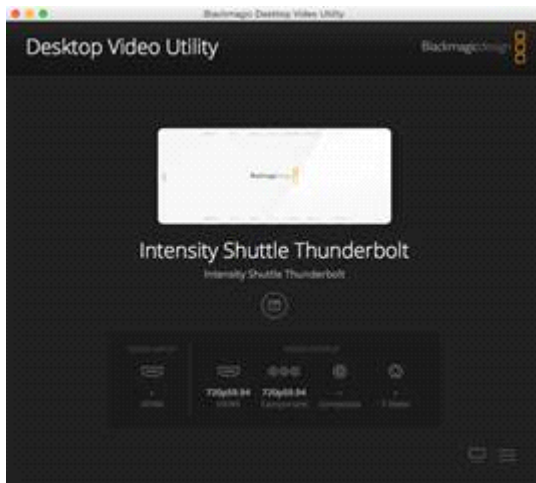
Monday, August 6, 2018 10:26 AM

Instructions for digitizing video tapes.

The software used for this process is the Black Magic Media Express ver. 3.8.3



and Black Magic Desktop Video Setup utility ver. 10.8.5.



The hardware used is the Mac station with OS 10.10.5 (Yosemite), JVC VHS ET VCR, and the Black Magic Intensity Shuttle.



An external hard drive to transport the file once digitization is complete.

***Do not update this software unless the intention is to update the Mac OS as well. Doing so, could result in the Black Magic Express and the Black Magic Desktop Video Setup no longer being compatible.***

- 1) Log into Mac station
- 2) Power on JVC VHS ET VCR

Make sure the **Digital TBC/NR** button is activated. The indicator will glow green.



- 3) Insert vhs cassette



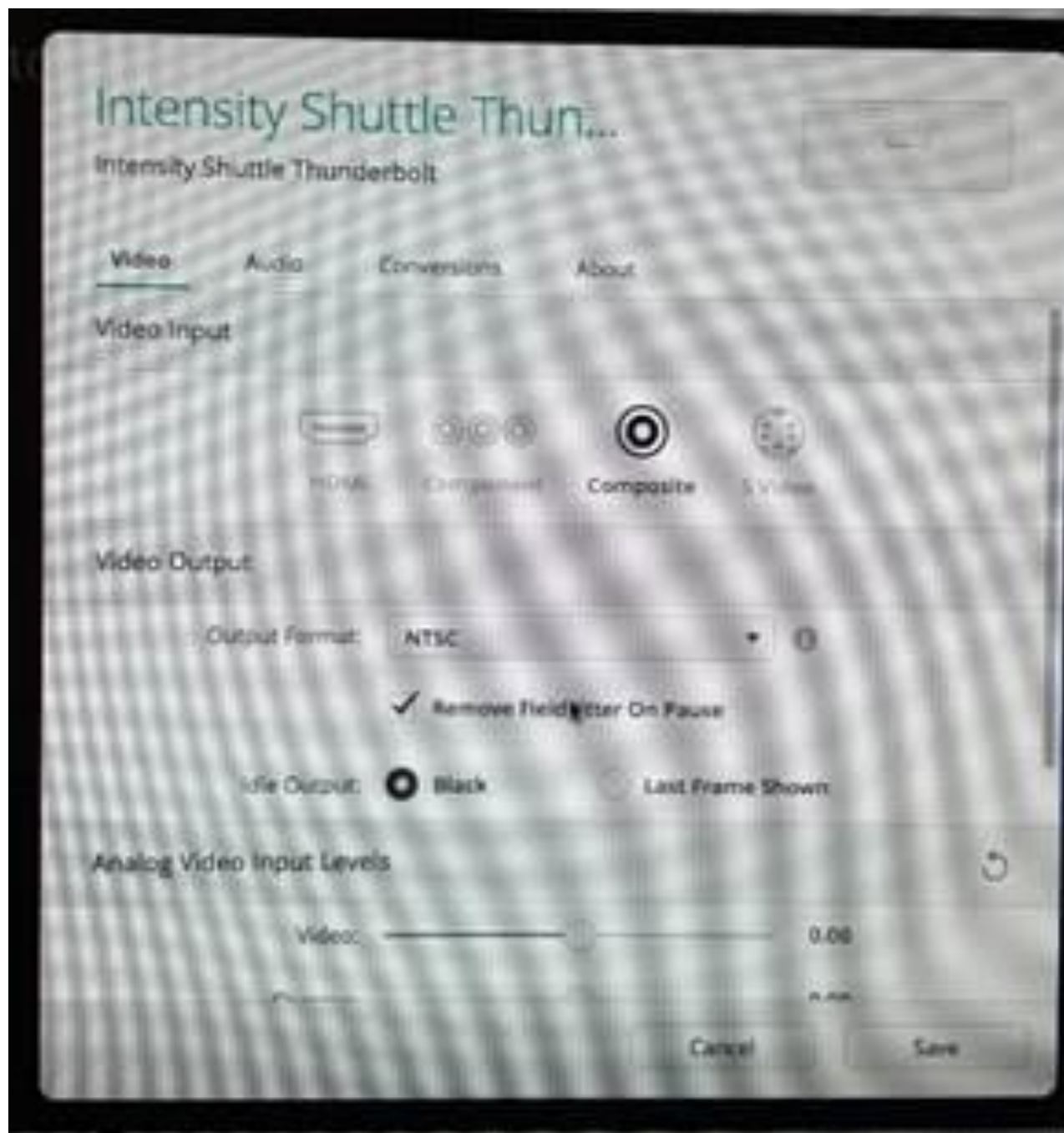
***To fast forward turn knob clockwise. To rewind turn counter clockwise***

- 4) Open application Black Magic Desktop Utility located in dock.



Your settings should look as follows:

Video



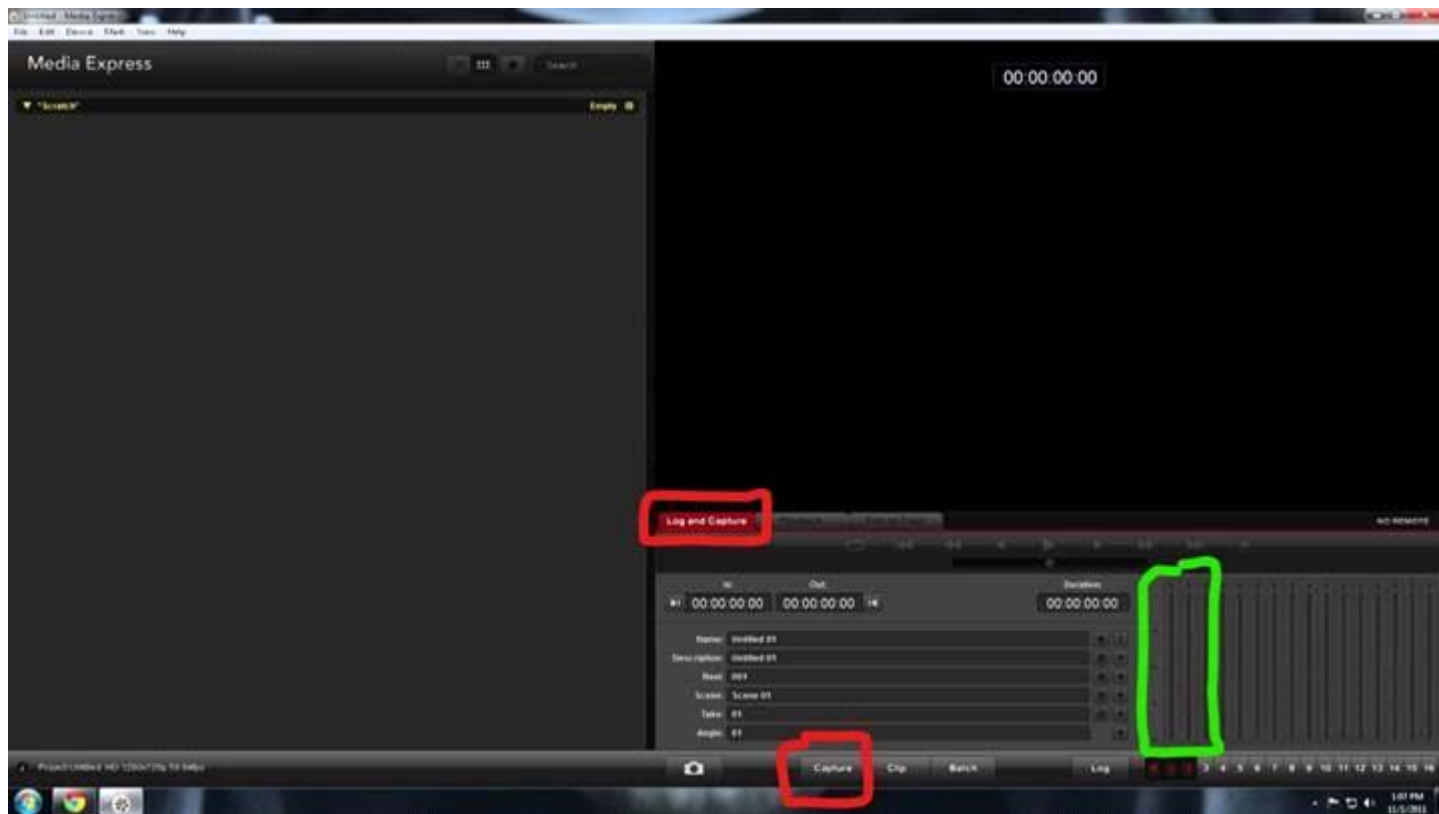
Audio



- 5) Close Black Magic Desktop Utility.
- 6) Open Black Magic Media Express located in dock

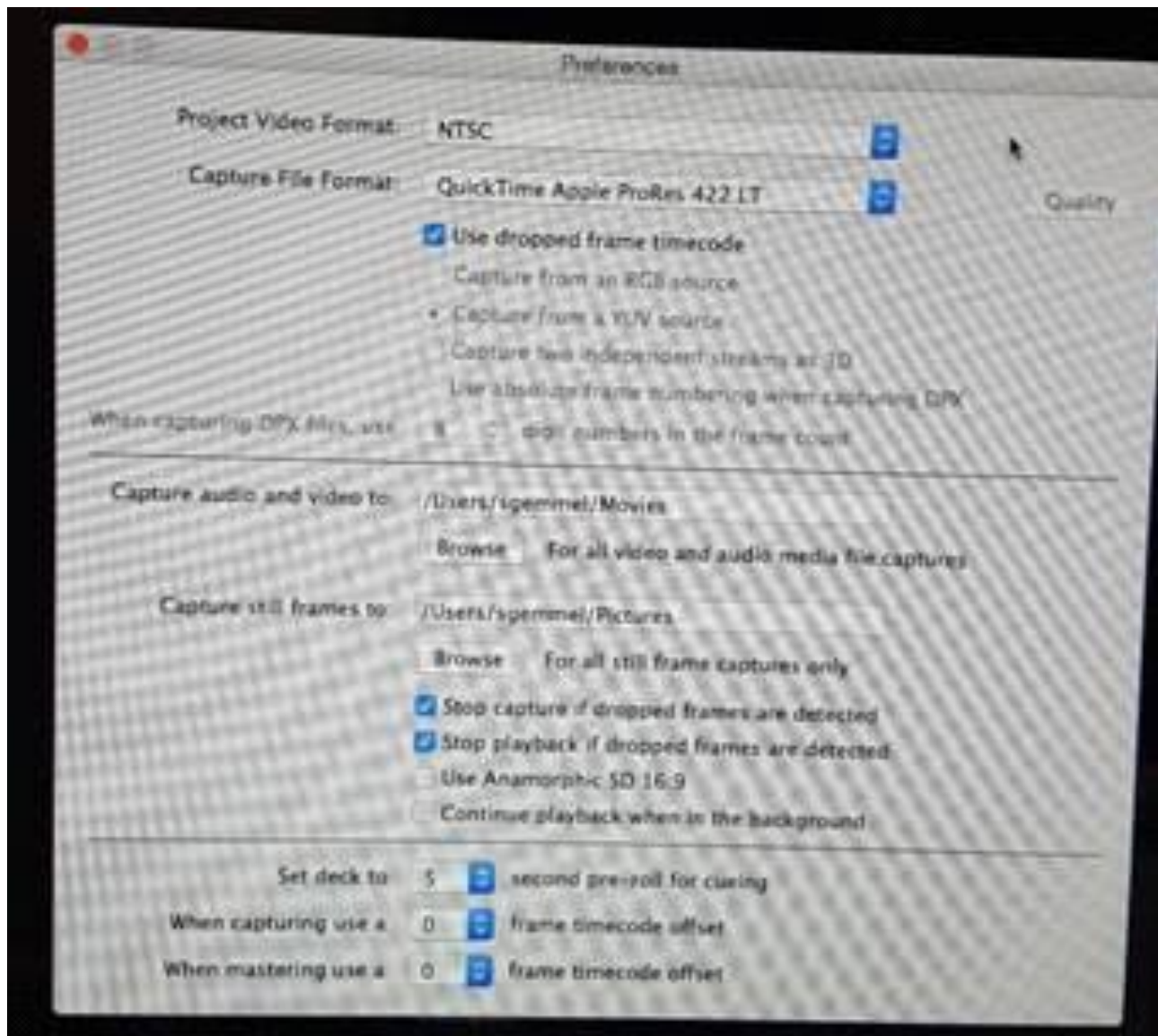


- 7) Queue video in JVC VHS ET VCR to where the recording is to start. Make sure to test the cassette for quality audio and video by pressing play on the VCR. Make sure your video is picking up audio by looking at the **audio meters to the right**. If meters are not bouncing to indicate audio is present, and the audio setting in Black Magic Desktop Setup are correct, unplug thunder bolt cable from Black Magic Intensity Shuttle to turn off the Black Magic Intensity Shuttle. Wait 10 seconds, then plug thunder bolt cable back into the Intensity Shuttle.
- 8) Make sure Black Magic Media Express is open to the **Log and Capture** tab. At the bottom of the window press the **Capture** button when you are ready to record.



***Note: the record is done in real time.***

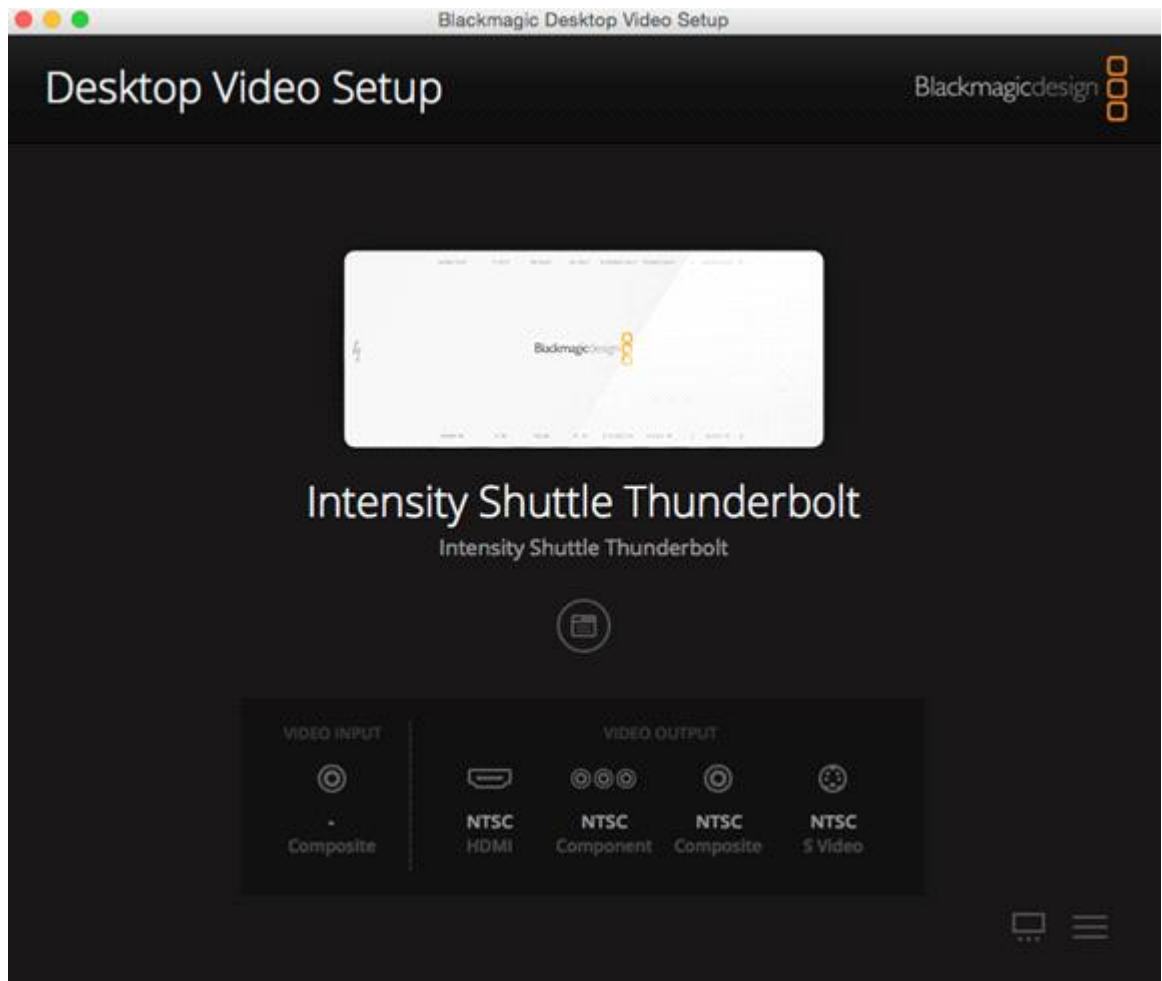
For optimal recording, open Black Magic Media Express preferences by going to File> Preferences...



The above window will open. Make sure the Project Video Format is set to **NTSC** and the Capture File Format is set to QuickTime Apple ProRes 422LT. (Note for Cliff: you can play around with the capture file formats to find a high quality file that best suits your needs. You can also select or deselected the *use dropped frame timecode*. You should keep the project video format in NTSC (National Television Systems Committee) because that is the national standard for video(until HD)).

After recording preview your video in Quicktime. Click and drag video file from Pegasus folder to desired destination on external hard drive.





# Intensity Shuttle Thun...

Intensity Shuttle Thunderbolt



Video

Audio

Conversions

About

## Video Input



HDMI



Component



Composite



S Video

## Video Output

Output Format:

NTSC



Remove Field Jitter On Pause

Idle Output:



Black



Last Frame Shown

## Analog Video Input Levels



Video:



0.00

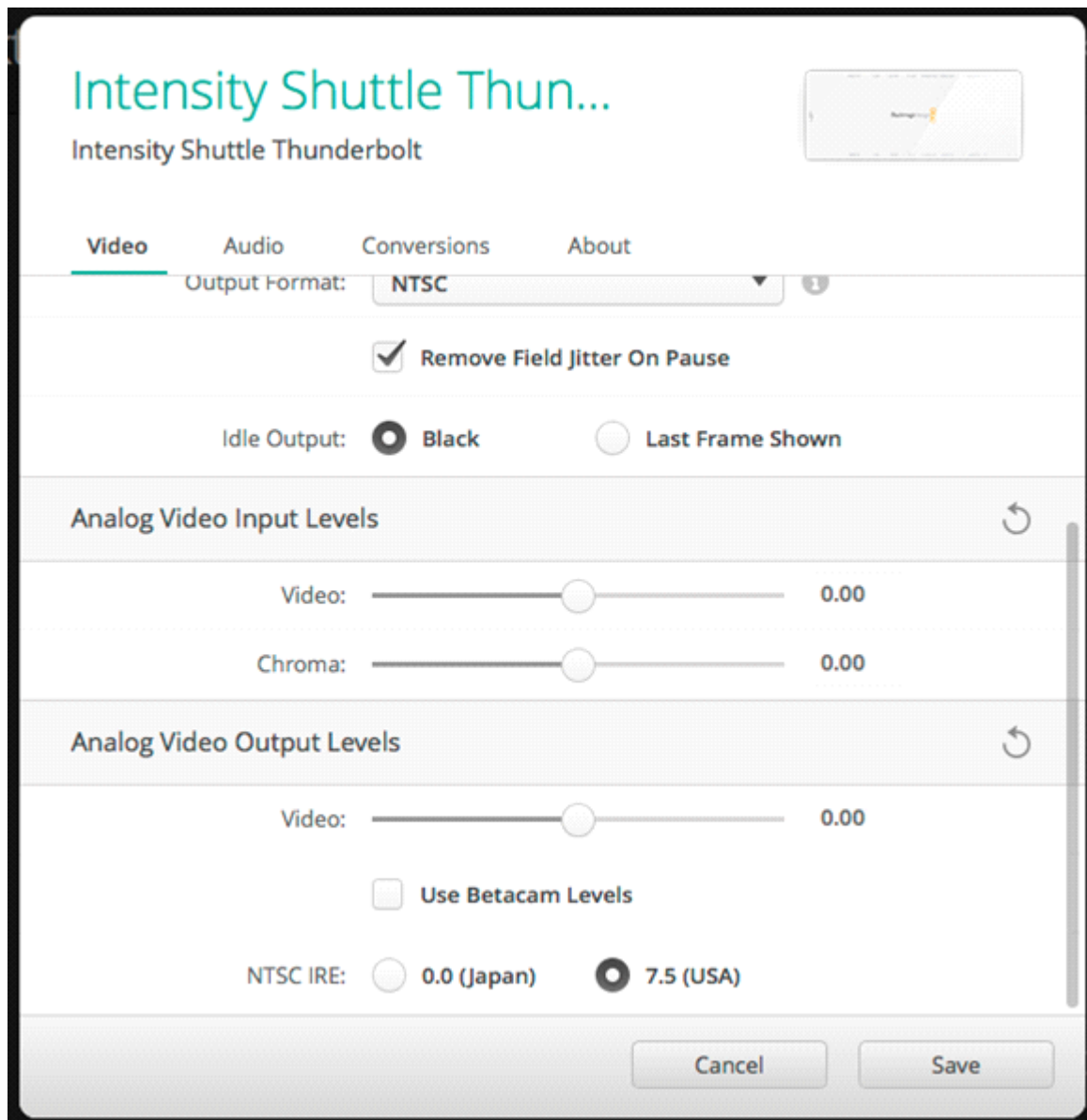
Channel:



0.00

Cancel

Save



# Intensity Shuttle Thun...

Intensity Shuttle Thunderbolt



Video

**Audio**

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Audio Input



RCA

Analog Audio

☐ Use HiFi Audio Levels

Analog Audio Input Levels



Channel 1:  -2.14 dB

Channel 2:  -2.14 dB

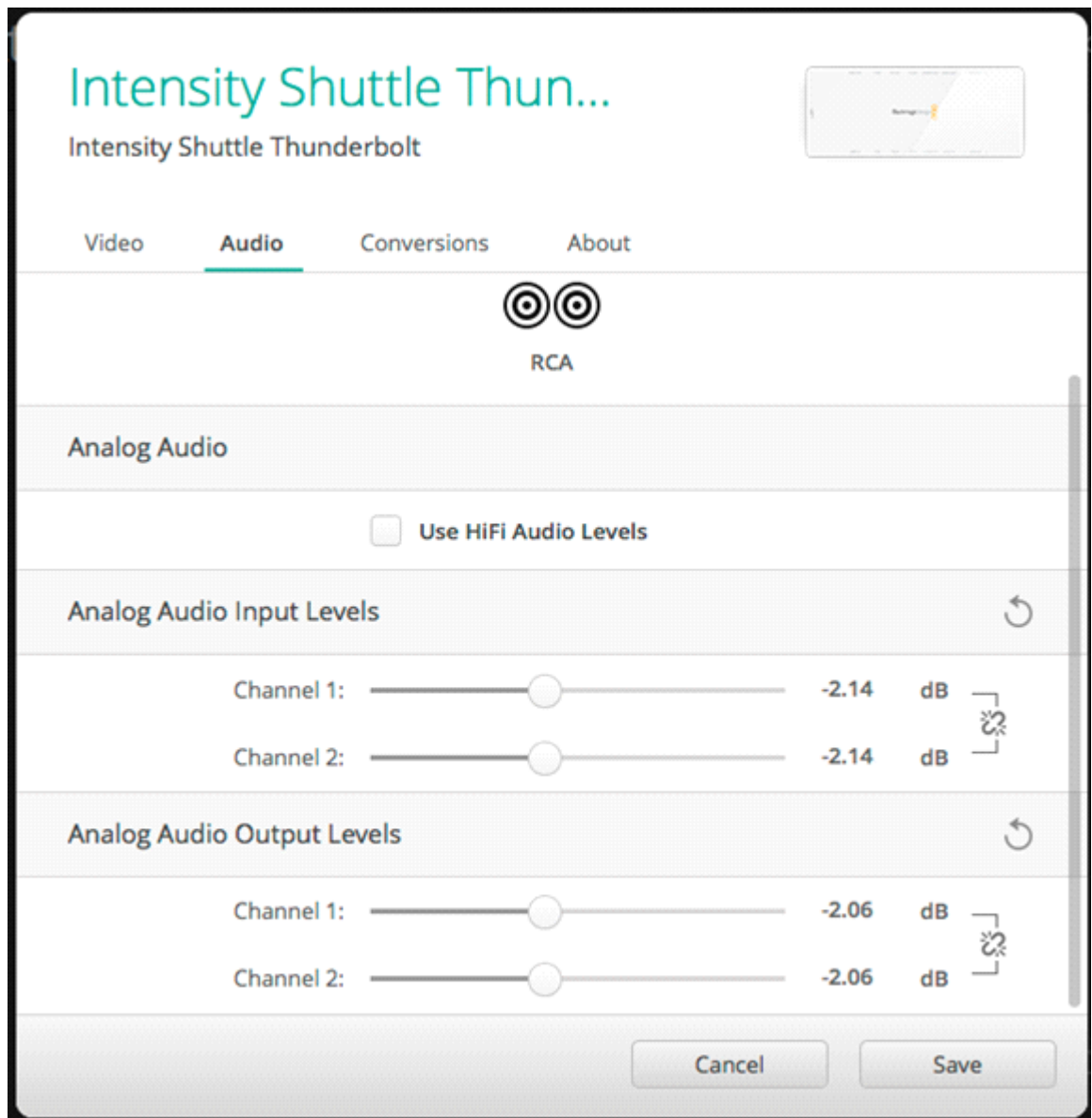


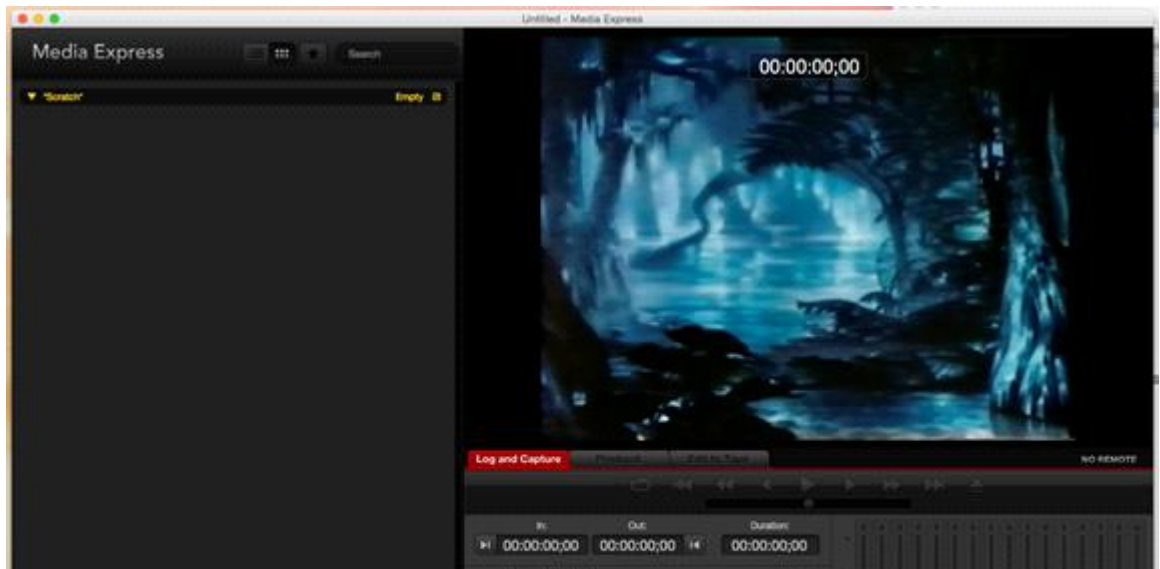
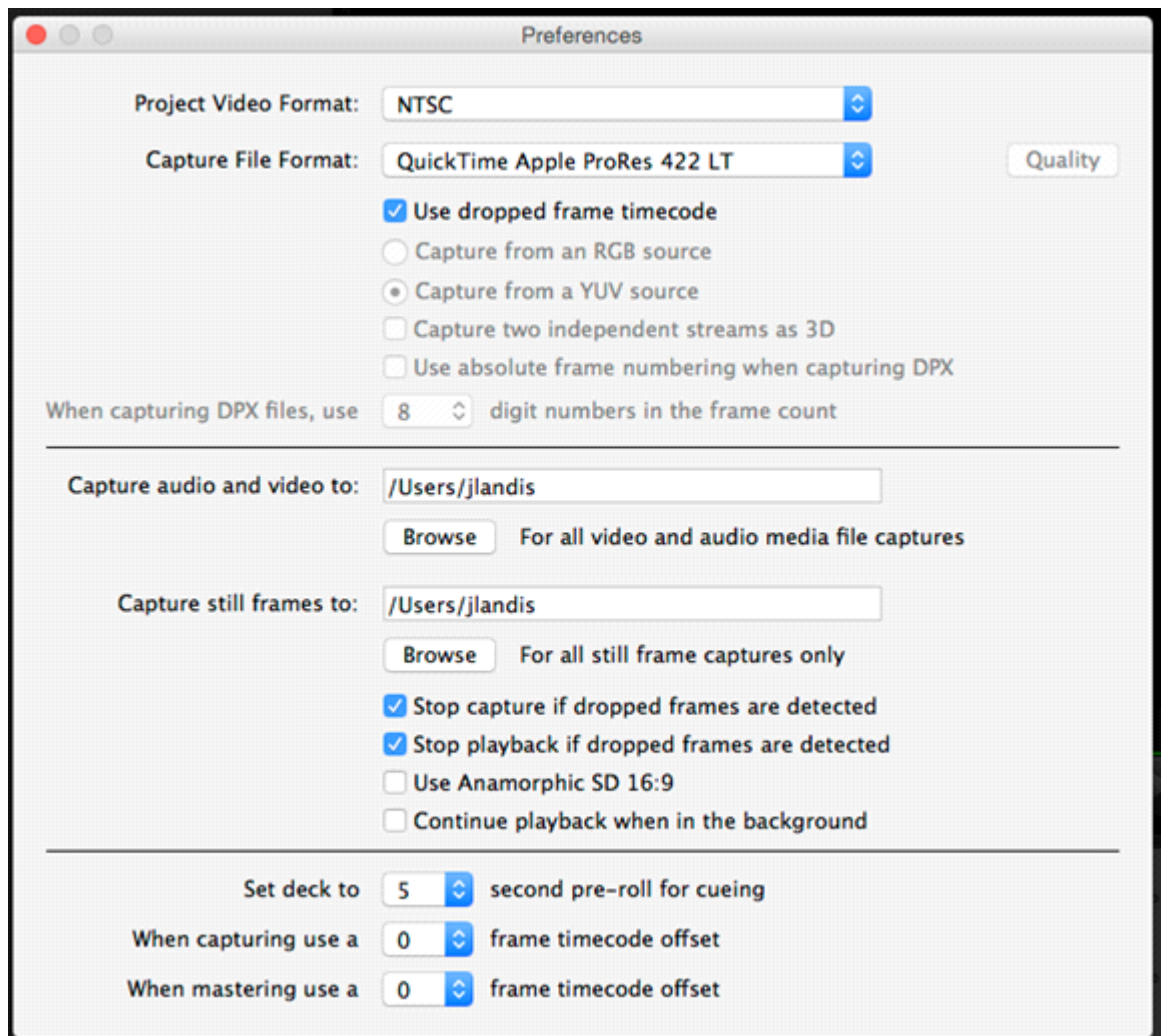
Analog Audio Output Levels

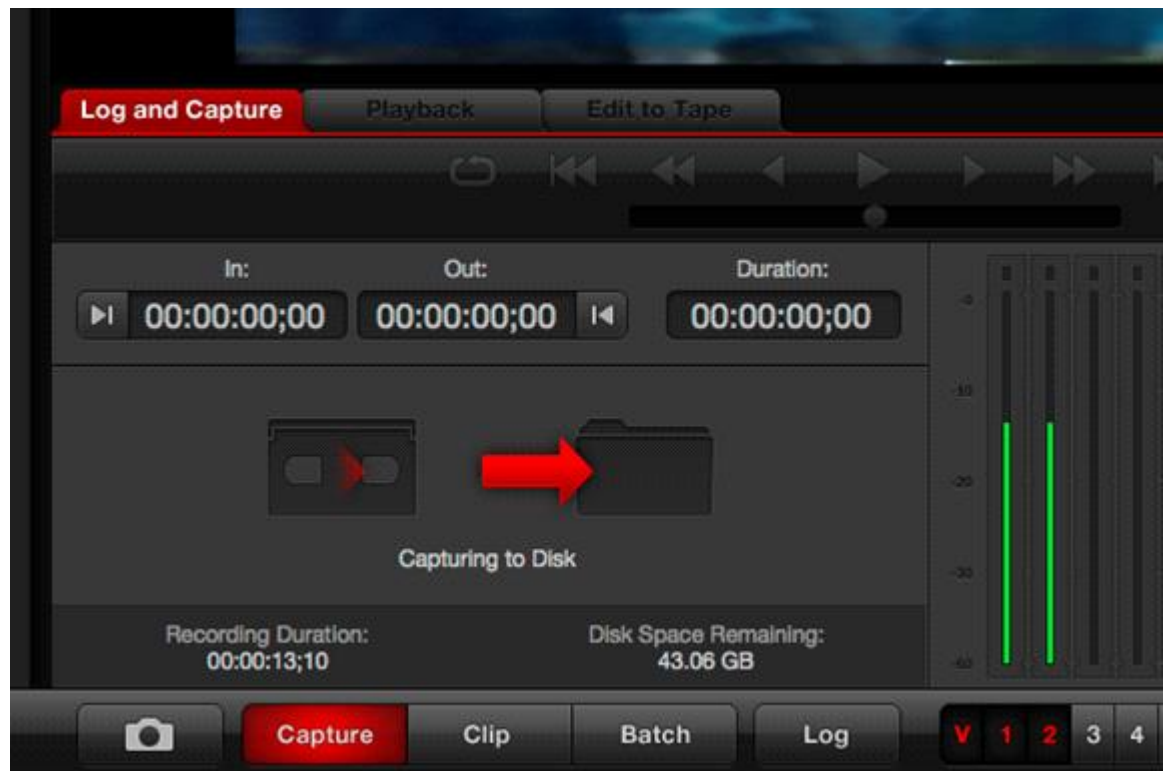





Cancel

Save







 Untitled 01 1.tga	Today, 11:18 AM	8.3 MB
 Untitled 01.mov	Today, 3:58 PM	165.8 MB
 Untitled.xml	Today, 4:00 PM	3 KB

# Cassette Digitization

Friday, April 6, 2018 12:56 PM

==Insert diagram of equipment connections==

## Equipment and Software Setup

### Motu Setup



1. Press the Volume button to turn on the Motu -- to turn the Motu off, hold the Volume button for 3 seconds.
2. Plug the headphones into the front Phones jack.

### Headphones Setup



1. The Motu software controls inputs and outputs. Choose Phones --> Main Out 1-2 to hear the playback through the headphones

## Cassette Deck Setup



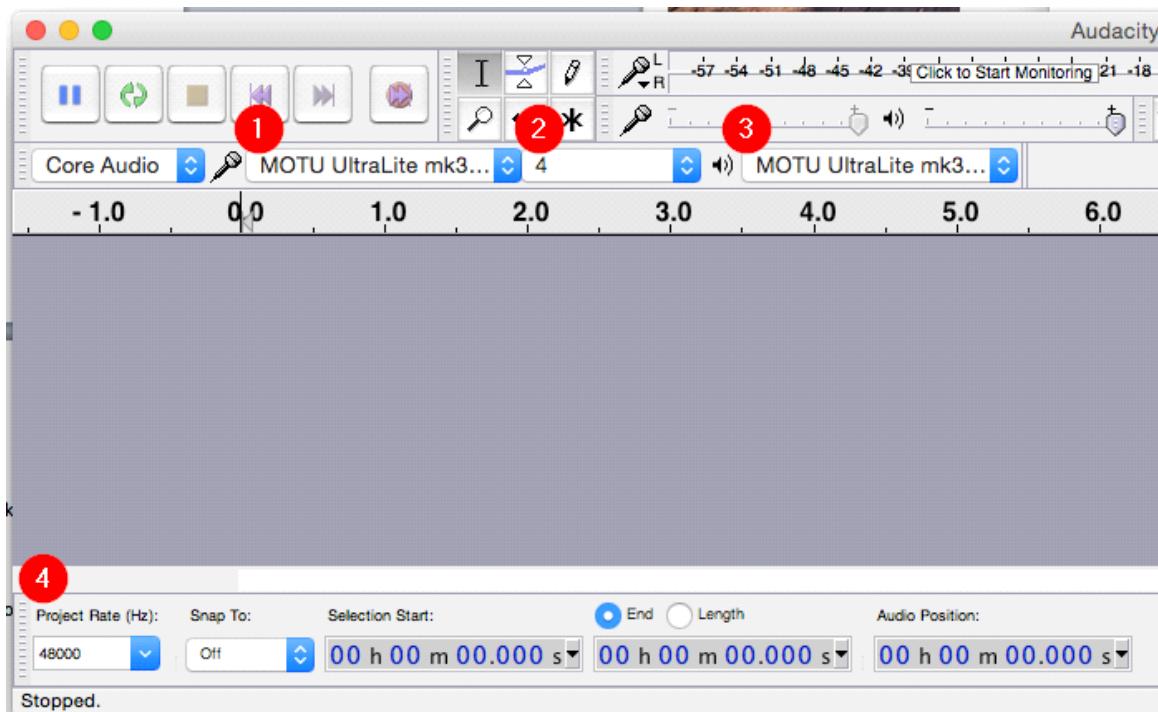
1. Push Power to turn on the cassette deck
2. Change Rev Mode to Both Directions:



This will play both sides of the tape and stop when it reaches the end of the second side

3. Use the Play, Stop and Pause buttons to control the cassette playback
4. Use the Eject button to change tapes

## Audacity Setup

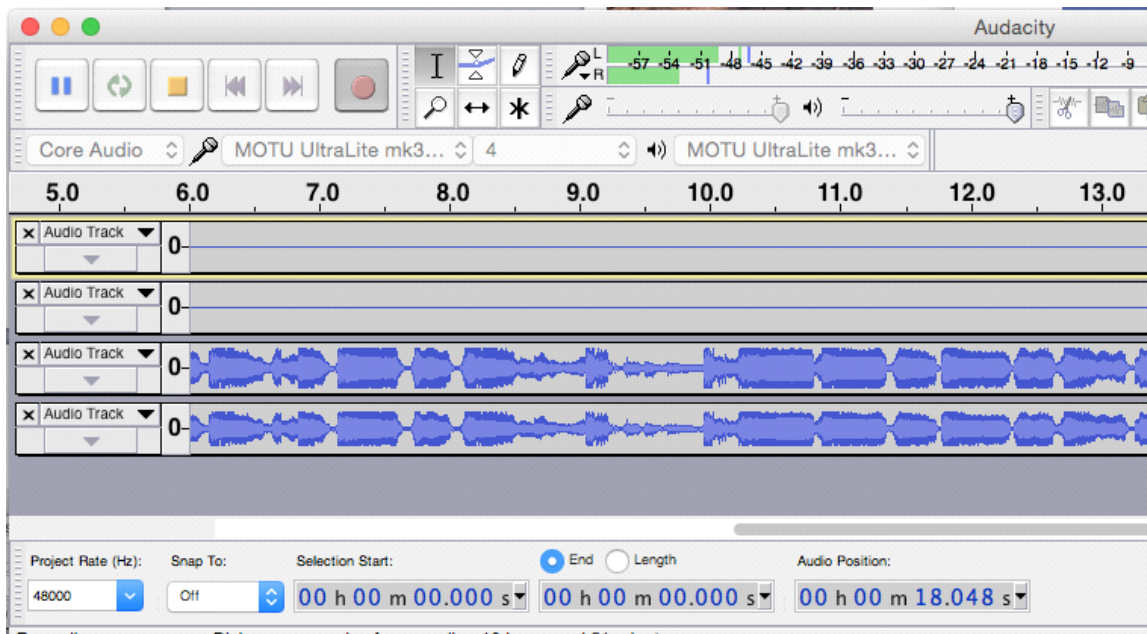


1. Input: MOTU UltraLite mk3 Hybrid
2. Channels: 4
3. Output: MOTU UltraLite mk3 Hybrid
4. Project Rate (Hz): Minimum of 48000 per [Guidelines on the Production and Preservation of Digital Audio Objects](#) (International Association of Sound and Audiovisual Archives)
5. [not pictured] Bit Depth: Minimum of 24-bit, but Audacity defaults to 32-bit float (available for setup in Preferences)

## Cassette Digitization

### Test recording

1. Insert cassette into Cassette Deck
2. In Audacity, click on Record button
3. On Cassette Deck, press Play
4. Observe Audacity to make sure that the waveforms are appearing properly; listen in the headphones to make sure the audio is coming through.
5. In Audacity, click on Stop
6. On Cassette Deck, press Stop
7. Replay the test recording to make sure it was successful.
8. Delete the test and reset for actual recording.

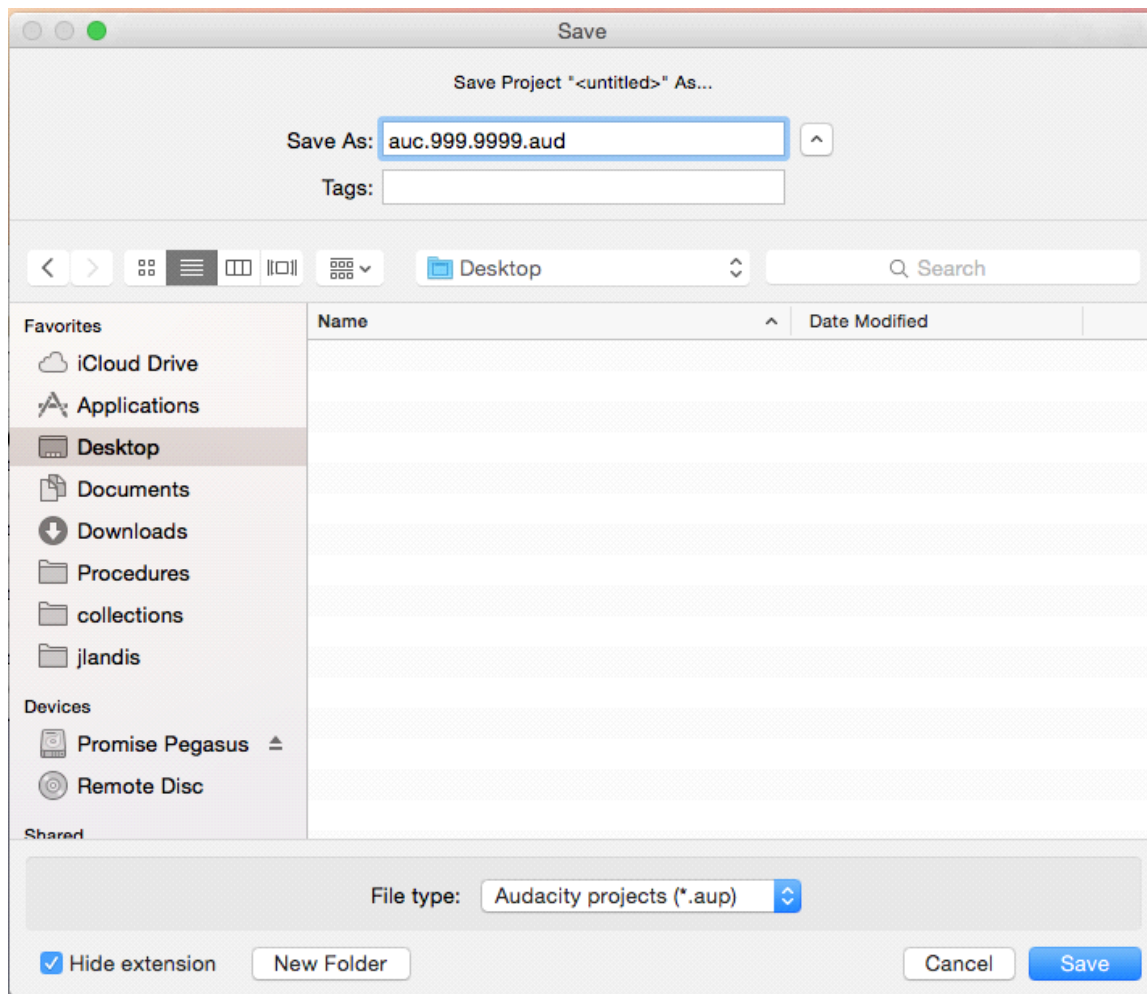


### Production recording

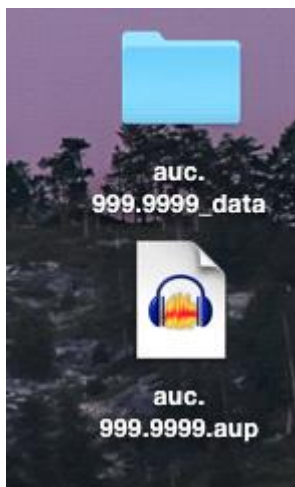
1. Reset cassette to its starting point.
2. In Audacity, click on Record button
3. On Cassette Deck, press Play
4. Observe Audacity to make sure that the waveforms are appearing properly; listen in the headphones to make sure the audio is coming through. **Note:** The recording is in real time. It will take the full length of the actual recording to complete.
5. In Audacity, click on Stop
6. On Cassette Deck, press Stop

### Saving Audacity project

To prevent re-recording the tape in case of problems (and therefore further wearing out the tape), save a working copy of the file as an Audacity project (.aup). To do this go to **File** and choose **Save Project As...**

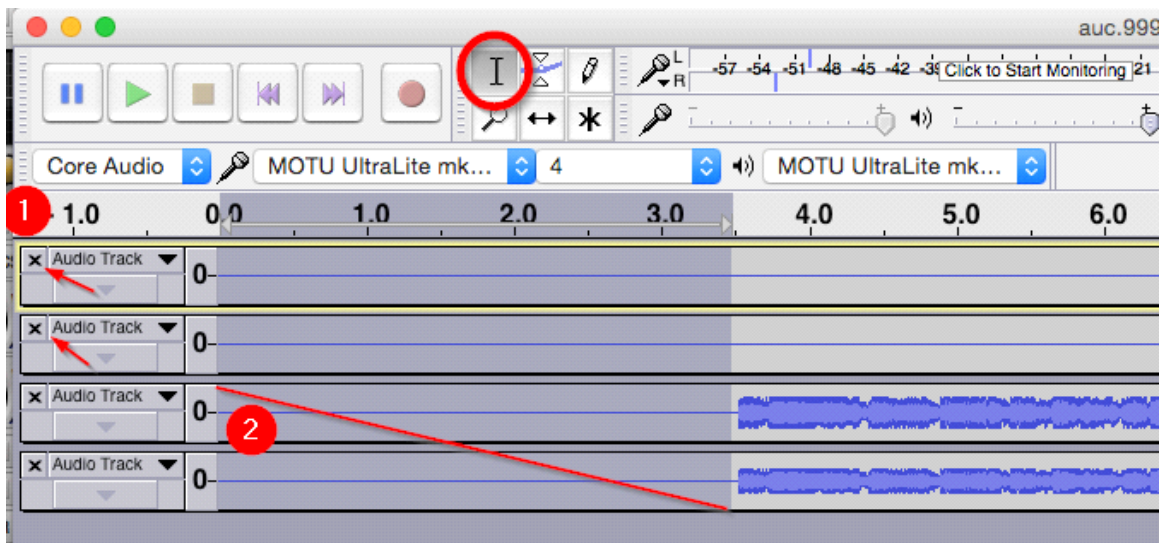


This will produce an **aup** file and a **folder of data files**:



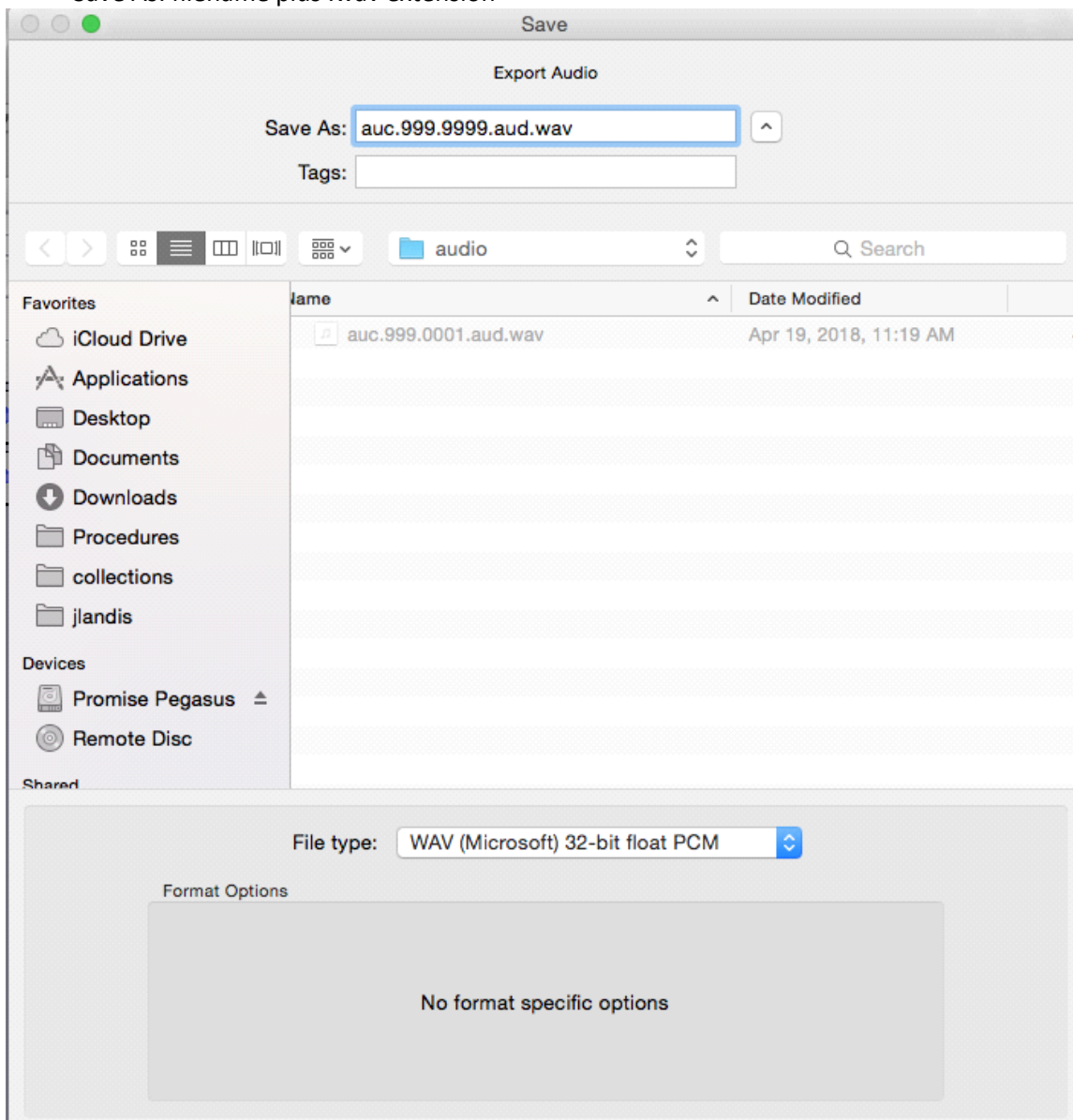
### Removing extra data

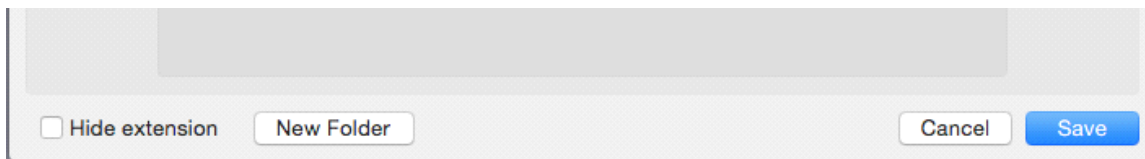
1. Start by deleting the empty tracks 1 & 2. Do this by clicking the X in the upper left track menu.
2. Next, remove the leading silence of the two remaining tracks by using the select tool (circled) and clicking and dragging across the sections of silence. Then click Delete to remove the sections. Repeat for the trailing silence at the end of the recording.



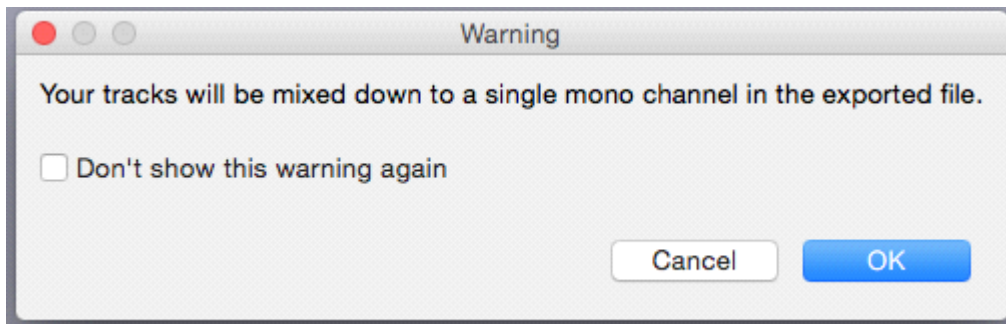
## Export master audio

1. Click on File and choose Export Audio.
  - File type should be **WAV (Microsoft) 32-bit float PCM**
  - Save As: filename plus .wav extension

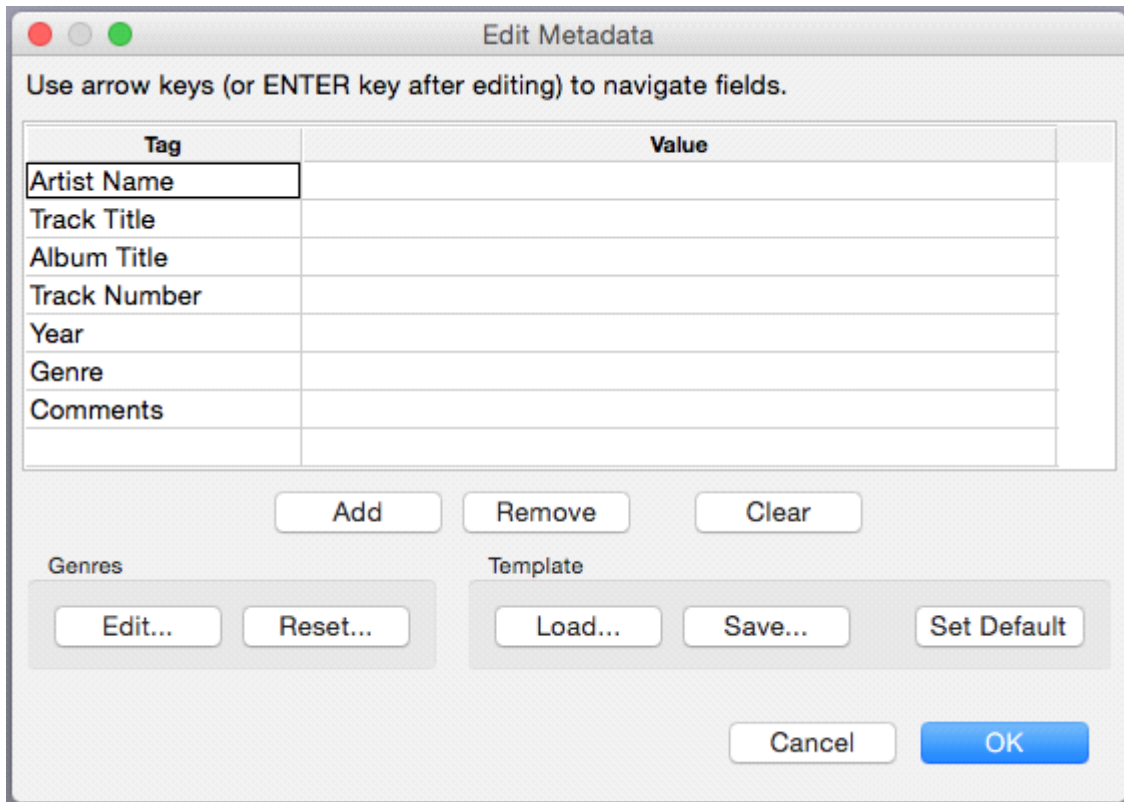




2. Click **OK** to confirm that the track will be mixed down to mono.

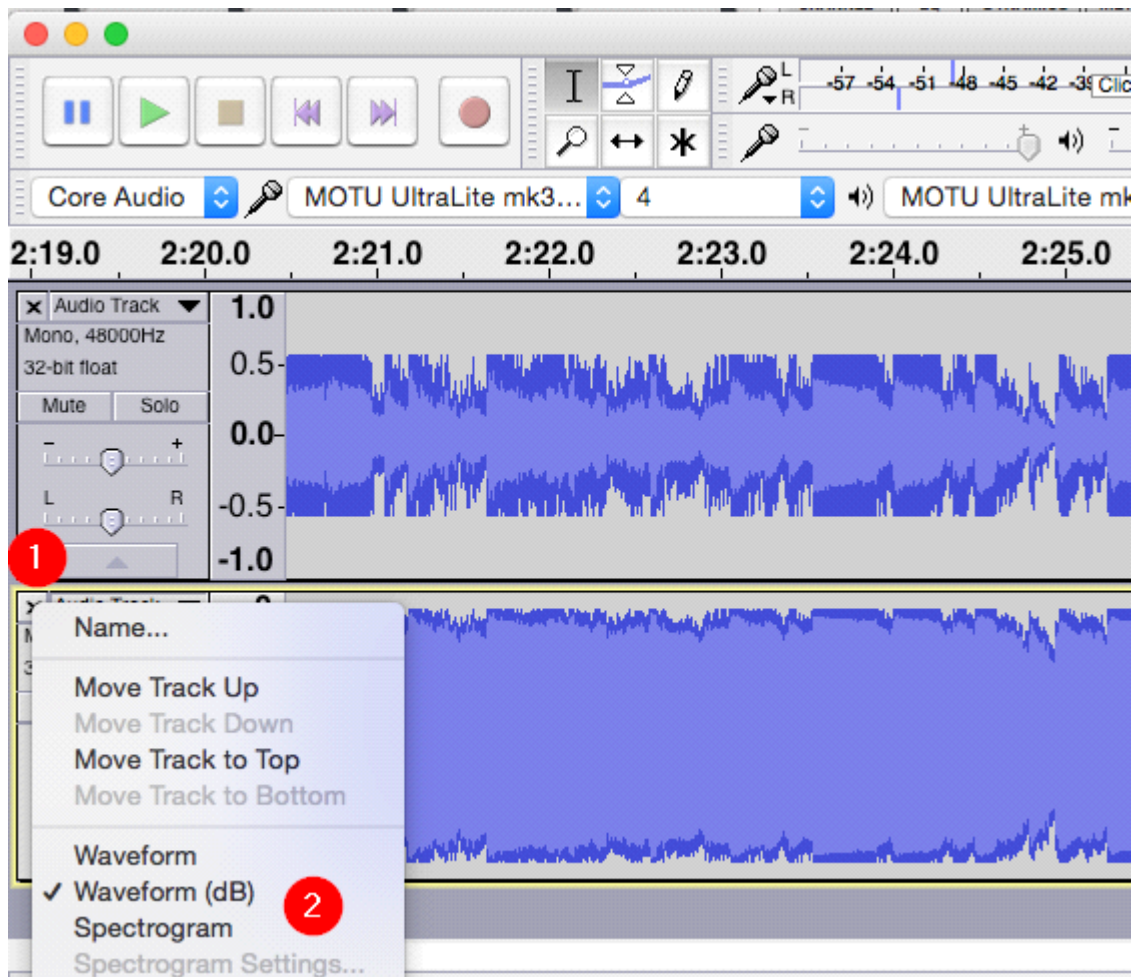


3. Click **OK** to save without editing embedded metadata.

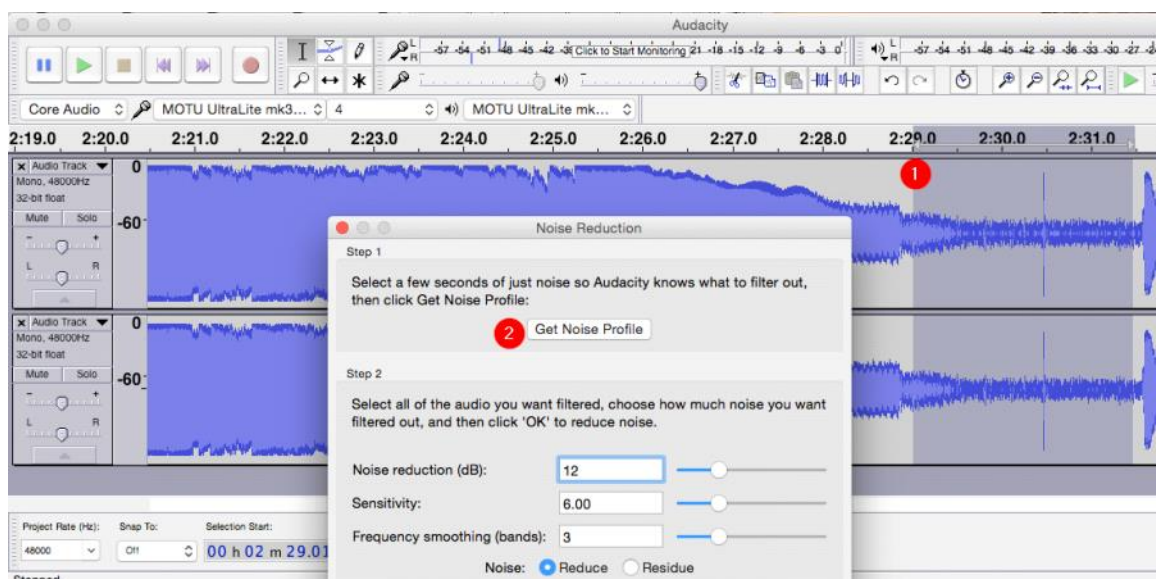


## Reducing Noise

1. For each of the two tracks, click the track menu **grey drop-down arrow** to expand the view of the track.
2. Then click the track menu **black drop-down arrow** to see the menu, and select **Waveform (dB)** to see the more detailed waveform.

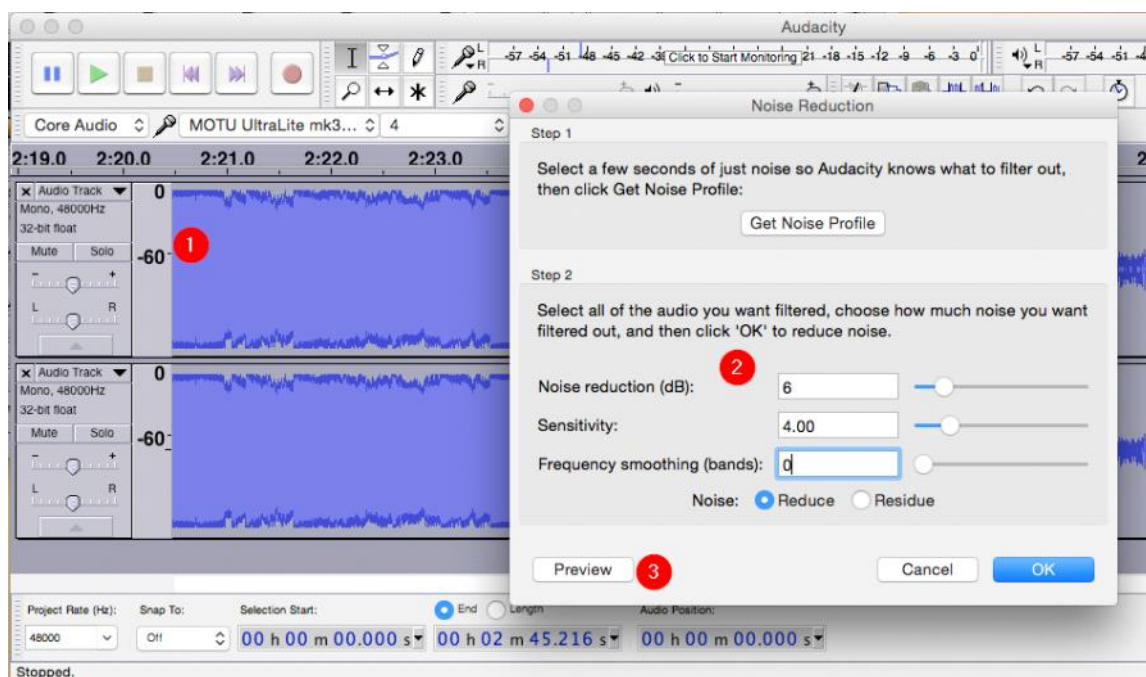


3. Identify a section of the recording that is **just noise** (either in-between songs or in-between speaking parts). **Select** that section for both tracks.
4. From the menu choose **Effect** and **Noise Reduction...**
5. Click on **Get Noise Profile**



6. Type **Command+A** to select all sections of both tracks
7. From the menu choose **Effect** and **Noise Reduction...**

- Change **Noise reduction (dB)** to 6
  - Change **Sensitivity** to 4.00
  - Change **Frequency smoothing (bands)** to 0
8. Click **Preview** to hear the sound with noise reduction applied. Click **OK**.
  9. Noise Reduction can be applied more than once -- it is better to do repeated *small* amounts of noise reduction rather than to overdo it and remove chunks of original sound. Repeat steps 7 and 8 if needed.



## Export Access Audio

# Sheet Feed Scanner

Tuesday, July 31, 2018 2:58 PM

See Also: [Fujitsu Sheet Feed Scanner](#)

## Prepare materials

- [Check out](#) and retrieve material from ARC.
- **Wash hands** to prevent transmitting finger oils to the material.
- Review the material for **fragility**. *The sheet feed scanner should only be used with stable pages.* If a document is brittle, torn, or thin, it should be scanned with a flatbed scanner. If you are unsure, ask for guidance.
- **Carefully remove the material from its support(s).** Objects should be removed from plastic coverings before scanning.
- **Remove fasteners:**
  - Some materials will be stapled. Remove staples using a micro spatula, scan the item, then replace with a stainless steel staple.



- If the material is held together with a metal paper clip, remove the paper clip, scan the item, and replace with a stainless steel staple. Any materials found with binder clips or plastic paper clips are fine.



- Create/locate the online **destination folders** for access PDF of the scanned material.

## Track objects

- In the [Sheetfeed Tracker](#), fill in a new row for the new object.

## Before scanning



- Turn on the sheet feed scanner.
- **Log in** using your email's username and password.
- **Save In:** Choose where you want the PDF files to be saved. For example, [S:\Digital Collections\collections\Collection Control File](#)
- **Save As:** Choose what file name you want the PDF to have. See [Naming Conventions & File Structure](#)
- **Scan Settings:** Check the Scan Settings to make sure they are how you need them (e.g. Simplex vs. Duplex, DPI, Color vs. Greyscale, etc.)

## Scanning

- Insert documents at the top of the top of the scanner, face-down and top-down
- The scanner can handle about 20 sheets at a time -- be careful not to over-fill the scanner
- *Thin, fragile, and torn sheets can be damaged using the sheet feed scanner*, and can also jam the scanner -- set these aside and scan them using a flatbed scanner
- If the scanner jams, push the round grey button near the top of the scanner to open the scanner and retrieve the jammed page.







## Collection Control File

- Each control file will be contained within an expandable manila folder. Each folder will be labeled with name of the collection on the tab of the folder. Within each expandable manila folder are folders containing individual components of the control file. These components range from deeds of gift to collection inventories (also known as a finding aid).
- Items to be scanned:
  - Deeds of gift and any signed contracts between the Atlanta University Center Robert Woodruff Library (AUC RWWL) and the donor
  - Correspondences (e-mails or postal letters) between the AUC RWWL and the donor also need to be scanned
  - Any internal AUC RWWL correspondences. Documents should be scanned in as close to the order as they appear in the physical form as to keep as much seamlessness between the physical CCF and the digital CCF.
- Make sure to scan items with lighter handwriting in grayscale and the rest black and white.
- When exporting CCFs, export the entire file as one pdf document. This pdf should contain the contents of the entire expandable manila folder. Label each pdf as `ccf_name_of_control_file`. The file names should be labeled as the physical files are labeled.

## Examples:

---

Name

-  ccf\_Clark\_Isaac\_R
-  ccf\_CAU\_School\_of\_Library\_Info\_Studies
-  ccf\_Clark\_Atlanta\_Univ\_Press
-  ccf\_CAU\_Southern\_Center\_for\_Studies\_in\_Public\_Policy
-  ccf\_CAU
-  ccf\_CAU\_Records\_Registration\_Office

# Digital Conversion Standards

Monday, June 12, 2017 1:17 PM

The RWWL library follows established and recognized professional standards for the digitization of collections set forth in documents by organizations including the [Library of Congress](#), [American Library Association](#), and the [National Archives and Records Administration](#). A summary of conversion standards utilized by the library are as follows:

**Table 1: Source Master Image Files (stored in DARK)**

Recommended Imaging Requirements

Source Master Image Files should contain a color bar to reference the colors in the original scan, whenever possible. This should be an unaltered original scan stored in the Dark Archive for recovery in the case of a disaster.

Document Type	Resolution	Bit Depth	Enhancements Allowed	File Format	Compression	Color Space
Printed Text	400 ppi	8-bit gray or 24-bit color	None	TIFF 6, PDF/A	Uncompressed or lossless compression	Adobe 1998
Rare/damaged Printed text	400 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Book Illustrations	400 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Manuscripts	400 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Photographs smaller than 8" x 10"	600 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Photographs larger than 8" x 10"	6000 ppi along the long dimension	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Maps, scrapbooks, & other oversized items	400 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998
Transparencies and Negatives	3200 ppi	8-bit gray or 24-bit color	None	TIFF 6	Uncompressed or lossless compression	Adobe 1998

**Table 2: Use Master Image Files (stored in ACCESS)**

Use Master Image Files should crop out the color bar from the Source Master Image File, and perform image treatment to get a best-possible view of the image. This file is used for creating all access copies.

Document Type	Resolution	Bit Depth	Enhancements Allowed	File Format	Compression	Color Space
Printed Text	400 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Sharpening, descreening, and despeckling	JPEG, PDF/A	10 on a scale of 1-10 Lossy compression	Adobe 1998
Rare/damaged Printed text	400 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Book Illustrations	400 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color, Descreen/rescreen, sharpen	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Manuscripts	400 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Photographs smaller than 8" x 10"	600 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Photographs larger than 8" x 10"	6000 ppi along the long dimension	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Maps, scrapbooks, & other oversized items	400 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color, Descreen/rescreen, sharpen	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998
Transparencies and Negatives	3200 ppi	8-bit gray or 24-bit color	Cropping and Deskewing, Contrast stretching using histogram, Minimal adjustments for tone and color, Descreen/rescreen, sharpen	JPEG	10 on a scale of 1-10 Lossy compression	Adobe 1998

**Terms:**

- Cropping is the process of removing portions of an image to create focus or strengthen the composition.
- Deskewing is the process of straightening an image that may become slanted as a result of

*improper positioning on the scanner.*

- *Contrast stretching using histogram adjusts the contrast of the image to make darks darker and lights lighter while maintaining the integrity of the original image.*
- *Descreening enables the reduction of moiré patterns in a halftone image.*
- *Despeckling detects the edges in an image (areas where significant color changes occur) and blurs all of the selection except those edges. This blurring removes noise while preserving details.*
- *Sharpening enhances the definition of edges in an image.*

**Table 3: Digital Access Image Files (stored in ACCESS)**

Recommended Imaging Requirements

Digital Access Image Files are smaller derivatives created for use online in the digital collections management system, or for transferring to patrons. If different derivatives are needed (bigger or smaller), they can be created from the Use Master Image Files.

Document Type	Resolution	Bit Depth	Enhancements Allowed	File Format	Compression	Color Space
Printed Text	N/A	Bitonal	N/A	PDF	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Rare/damaged Printed text	N/A	8-bit gray or 24-bit color	N/A	PDF	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Book Illustrations	N/A	8-bit gray or 24-bit color	N/A	PDF	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Manuscripts	N/A	8-bit gray or 24-bit color	N/A	PDF	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Photographs smaller than 8" x 10"	300 ppi	8-bit gray or 24-bit color	N/A	JPEG	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Photographs larger than 8" x 10"	300 ppi	8-bit gray or 24-bit color	N/A	JPEG	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Maps, scrapbooks, & other oversized items	300 ppi	8-bit gray or 24-bit color	N/A	JPEG	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB
Transparencies and Negatives	300 ppi	8-bit gray or 24-bit color	N/A	JPEG	8 on a scale of 1-10 Lossy compression	Adobe 1998, RGB

**Table 4: Audio Visual Materials**

Recommended Imaging Requirements

Format	Preservation Master	Web Accessible
--------	---------------------	----------------

AUDIO	Archival WAV files captured at a minimum resolution of 96000 kHz and bit depth of 24.	MP3 files, 44.1 kHz/192kbps resolution
VIDEO	minimum of 8 –bit uncompressed 4:2:2 in a mov wrapper (10-bit preferred if possible) --Color or B&W picture according to original --Mono or stereo according to original	MPEG-4/AVC/H.264, 640x480, 2.5 Mbps (mov wrapper)

# Naming Conventions & File Structure

Monday, June 12, 2017 1:18 PM

Following a consistent file naming scheme for electronic files is critical to maintaining integrity and order over time, and as digital collections grow. Using a consistent, identifiable standard will help to maintain file organization and to ensure continued access to electronic resources. In general, file names should not contain spaces or special characters.

## Images, documents, photos, audio, video, and memorabilia

- **Examples:**

- auc.020.0001\_001.tif -- first page of a multi-page document
- auc.001.0987.tif -- photograph

<b>Institution ID</b>	<b>auc</b>	<b>auc</b>
<b>Collection ID</b>	<b>020</b>	<b>001</b>
<b>Item number</b>	<b>0001</b>	<b>0987</b>
Page number*	_001	
File format extension	tif	tif

- **Institution ID.** Required. Always *auc* lowercase for Atlanta University Center; *sc* for material *owned by* Spelman College; *mc* for material *owned by* Morehouse College
- **Collection ID.** Required. Three digit code to represent the collection. The full list is available here: [S:\Digital Collections\collections\numeric codes to collections.xls](#)
- **Item number.** Required. A four-digit number that is unique to each item in a collection.
- **Page number.** Added as an underscore and three digits for multi-part objects (0001\_001, 0001\_002, 0001\_003, etc.)
- **File format extension.** Required. All lowercase

## Publications

**Examples:** auc.002.phylon.1948.01\_001.tif  
auc.006.catalogue\_atlanta\_baptist\_seminary.1891.01\_001.tif

Institution ID	auc	auc
Collection ID	002	006
Publication	phylon	catalogue_atlanta_baptist_seminary
Date	1948	1891
Item number	01	01
Page number*	_001	_017
File format extension	tif	tif

- **Institution ID.** Always *auc* lowercase for Atlanta University Center; *sc* for material *owned by* Spelman College; *mc* for material *owned by* Morehouse College
- **Collection ID.** Three digit code to represent the collection. The full list is available here: [S:\Digital Collections\collections\numeric codes to collections.xls](#)

- **Publication.** The publication's name; underscores between words if necessary
- **Date.** For a single year, use YYYY; for ranges or split-year issues, use the earliest number (Winter 1984/1985 would use 1984)
- **Item number.** Consecutive numbering *by year*. For example, a publication with four issues per year would be 01-04, a publication with 12 issues per year would be 01-12. This ensures that items are presented in order, but allows for variations in publishing schedules and variations in volume/issue numbering conventions. If an issue number is skipped, proceed to the next number present (example: September and October are missing for a monthly publication. The numbering would be as follows: 01, 02, 03, 04, 05, 06, 07, 08, 11, 12. This allows for correct numbering if issues are found at a later date.
- **Page number.** Added as an underscore and three digits for multi-page documents (01\_001, 01\_002, 01\_003, etc.)
- **File format extension.** All lowercase.

## Theses and Dissertations

**Example:** 2006\_watts\_marvin\_d\_redact.pdf

Date	2006
Author last name	watts
Author first name	marvin
Author middle initial*	d
Redaction*	redact
File format extension	pdf

- **Date.** Written as YYYY
- **Author last name.**
- **Author first name.**
- **Author middle initial.** If listed.
- **Redaction.** When [Personally Identifiable Information](#) (PII) or signature pages are removed and a new file is saved, *redact* is placed at the end to identify that it's a redacted copy of the original that is safe to publish online.

## File Storage

Digital files are stored on the network in a file share system with limited access. Files are arranged in folders according to the collection. Within each collection folder there are separate files for master, access, and web images. Metadata is recorded for each collection in a separate Excel spreadsheet that is stored along with the electronic files. The network file shares are backed up and stored off site in accordance with library information technologies policies. Audio and video files transferred from outside vendors or other content providers are stored with MD5 hash codes to ensure file integrity over time.

# Copyright, Preservation Planning, and Resources

Monday, June 12, 2017 1:20 PM

## Copyright

Collections are digitized and made accessible online in accordance the RWWL copyright policy which is posted on the website, <http://www.auctr.edu/about/library-policies/copyright-policy-and-guidelines/>. The library reviews items under consideration for digitization on a case-by-case basis to determine whether the items are in the public domain or are under copyright. Priority is given to items in the public domain or for which permissions have been granted.

## Digital Preservation Planning

The RWWL library is committed to preserving its unique collections in all formats. Digital collections created as part of the Historically Black Colleges & Universities (HBCU) Library Alliance programs are being preserved in the MetaArchive LOCKSS network.

There are particular challenges when it comes to digital materials because they are inherently fragile, and it can be difficult to ensure their usability for future generations. In response to these challenges, the Digital Services Unit is currently evaluating options to preserve and sustain long-term accessibility to the Library's unique digital collections. The first steps involve researching digital preservation concepts and strategies and assessing the needs of the Library in the area of digital preservation. This will lead to creating a digital preservation plan that will outline the objectives and priorities of the program. Finally, staff will research and make recommendations for adoption of a digital preservation software system for all of the library's digital assets.

## Resources

- *Archives, Personal Papers, and Manuscripts* compiled by Steven L. Hensen, Society of American Archivists, 1989.
- Copyright Information Center, Cornell University <http://copyright.cornell.edu/>
- Digital Library of Georgia Digitization Guide <http://dlg.galileo.usg.edu/guide.html#04>
- Dublin Core Metadata Initiative <http://purl.org/DC/>
- Federal Agencies Digitization Guidelines Initiative, <http://www.digitizationguidelines.gov/>
- North Carolina ECHO (Exploring Cultural Heritage Online) Digitization Guide <http://www.ncecho.org/Guide/index.htm>
- Minimum Digitization Capture Recommendations, Association for Library Collections and Technical Services, American Library Association, June 2013 <http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations>
- *Moving Theory into Practice: Digital Imaging for Libraries and Archives* by Anne. R. Kenney and Oya Y. Rieger, Research Libraries Group, 2000.
- Sound Directions, Best Practices for Audio Preservation, Indiana University by Mike Casey, Indiana University and Bruce Gordon, Harvard University, 2007, [http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd\\_bp\\_07.pdf](http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf)

# Preservation Training Outline For New Staff, Volunteers, and Interns

Tuesday, July 11, 2017 2:49 PM

## General Guidelines

- No food or drink is permitted in proximity of original documents
- Always wash hands before handling items. It may be necessary to wash hands frequently during work to avoid transferring oils and dust to the items. Wear cotton gloves if handling photographic prints or negatives.
- Keep work area clean and as dust free as possible. Keep work spaces clear of unnecessary papers and materials.
- Keep sharp items and pens/markers away from original documents.
- Never use post-its or acidic papers to mark boxes or as a place maker. Use strips of alkaline paper instead.
- Do not allow original documents to come within three inches of the edge of a work surface.

## DEMO Handling Tips – Flat Documents

- If there is dust on the item, dust with a soft brush in the preparation room, not in the scanning lab.
- Gently lift items from folders or boxes.
- Carefully unfold items if the paper is flexible. Open folded document on a flat table so the peak of the fold is up. Gently press down on the fold with your thumbs. Never fold the paper back on itself, or attempt to unfold a document with brittle paper.
- Original items should be stored in a protective container (boxes and folders) when not being scanned.
- To turn over an oversize flat document, support the item between two pieces of rigid board (mat board). This operation often requires two people.
- Do not move oversize flat documents without adequate support. Support fragile or oversize documents on a large sheet of rigid board such as mat board, acid free foam core, or alkaline corrugated board.
- To pick up a fragile document, insert the corner of a scrap piece of paper under the edge of the document. Do not flex a document while turning it over.

## DEMO Handling Tips – Bound Volumes

- If there is dust on an item, dust with a soft brush in the preparation room, not in the scanning lab.
- Do not open a book wider than 120 degrees, it can damage the binding. Make use

- of book cradles or foam wedges.
- Pages of a book must be turned carefully. Begin by lifting the upper corner of the page and then support the entire page with your hand as it's turned.
- Use alkaline paper strips as bookmarks. Don't leave any inserts in the books

#### **DEMO - (when applicable) – Using Conservation Lab Equipment Safely**

- Book presses
- Fume hood
- Cutting equipment
- Ultrasonic welder
- Purpose of eye wash stations

#### **DEMO (when applicable) Mold Removal and Handling**

- Use of Personal Protective Equipment
  - Gloves, respirator, goggles
- Techniques in vacuuming mold from records

# Notice and Take Down Policy

Tuesday, May 1, 2018 4:54 PM

## Notice and Take Down Policy

The Atlanta University Center Robert W. Woodruff Library (AUC Woodruff Library) is committed to providing access to a broad range of scholarly works and digitized archival collections for educational purposes that support research, teaching and learning. The Library makes every effort to ensure it has the appropriate rights and permissions to ingest and provide access to content available on this repository, and provides attribution to rights holders when possible. However, due the nature of archival collections, identifying rights information can sometimes be ambiguous and difficult to determine.

If you have rights related questions or concerns about items in our repository or wish to contest the posting of a specific work that is not covered by fair use, please contact us at [DSD@aucr.edu](mailto:DSD@aucr.edu). In your notice please include the following information:

- Name/title of the item or other details that might describe the item.
- URL where you found the item.
- An explanation of the concern and description of the potential infringement.
- Your contact information (including email address and phone number).

In accordance with the AUC Woodruff Library's "take down" procedures, when the library is notified of a potential breach of copyright or notice of a concern, the complete document or file will be removed from public view as quickly as possible while a review is undertaken.

Approved, 4/24/2018

# Digitization Vendors

Tuesday, July 3, 2018 1:18 PM

## Archives Digitization Vendors

### Documents, Bound Volumes, Photographic Formats, Audiovisual

List compiled by Christine Wiseman

Department Head, Digital Services

Atlanta University Center Robert W. Woodruff Library

2017

Included below are some Atlanta area firms that have been recommended by area archivists for small quantities of archival digitization. Bear in mind that these vendors specialize in printing and graphics and have limited experience with archival scanning as compared with specialty archival scanning vendors. Therefore, they will need detailed instructions on handling and conversion specifications and may not be able to handle oversize items. The Atlanta list is followed by selected out of state vendors that specialize in working with library and archival collections.

*Note: These vendors have not been used by the AUC Woodruff Library so this list does not constitute an endorsement.*

#### Atlanta-Area:

##### **Colorchrome**

3174 Marjan Drive

Atlanta, GA 30340

404-321-0009

[www.colorchrome.com](http://www.colorchrome.com)

##### **Color Reflections**

643 Antone St, NW

Atlanta, GA

404-352-0352

[www.colorreflections.com](http://www.colorreflections.com)

##### **Preprint**

1937 Briarwood Court

Atlanta, GA 30329

404-874-0254

[www.preprint.net](http://www.preprint.net)

#### Selected Out of State Archival Scanning Vendors:

##### **Backstage Library Works**

[www.bslw.com](http://www.bslw.com)

Provo, Utah

Bethlehem, PA

800-288-1265

##### **Creekside Digital**

[creeksidedigital.com](http://creeksidedigital.com)

5200 Glen Arm Road

Suite Q  
Glen Arm, MD 21057  
443-213-0335

**Digital Conversion Solutions (A Division of HF Group)**

6204 Corporate Park Drive  
Browns Summit, NC 227214-9745  
[www.digitalconversionsolutions.com](http://www.digitalconversionsolutions.com)

800-444-7534

**Image Retrieval**

3620 N. Josey Lane  
Carrollton, TX 75007  
972-492-0930  
<http://iiri.com/>

**Northeast Document Conservation Center**

100 Brickstone Square, 4<sup>th</sup> Floor  
Andover, MA 01810-1494  
978-470-1010  
[www.nedcc.org](http://www.nedcc.org)

**Audiovisual Digitization** (time based media):

**Preserve South**

5023 B.U. Bowman Dr.,  
Buford, GA 30518  
770-932-9801  
Contact: Emily Halevy  
<https://www.preservesouth.com/>

**George Blood, LP**

Audio /Video/Film Preservation  
21 West Highland Avenue  
Philadelphia, PA 19118  
215-248-2100  
<http://www.georgeblood.com/>

**Preservation Technologies LP**

111 Thompson Park Drive  
Cranberry Township, PA 16066  
800-416-2665  
info@ptlp.com  
<https://ptlp.com/>